

A
CATALOGUE
OF
THE HIGHLY VALUABLE COLLECTION OF
PRINTS,
THE PROPERTY OF THE LATE
SIR MARK MASTERMAN SYKES, BART.
Of Sledmere House and Settrington in the County of York.

Part the Third.

BEING
A SERIES OF ENGRAVINGS,
BY
THE MOST EMINENT ARTISTS OF THE ITALIAN SCHOOLS;
WHO LIVED DURING
THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES,
COMPRISING A MATCHLESS ASSEMBLAGE OF THE WORKS OF
BALDINI, BOTTICELLI, POLLAJUOLO, MOCETTO, MANTEGNA, NICOLETTO DA
MODENA, BENEDETTO MONTAGNA, BRIXIANUS, ROBETTA, &c. &c.

Numerous Impressions from Works in Niello,
UPON PAPER;
A SPLENDID COLLECTION OF WORKS IN NIELLO, UPON SILVER,
AMONGST WHICH

A PAX BY MASO FINIGUERRA;
LIKEWISE
A RARE SERIES OF ANCIENT CASTS FROM WORKS IN NIELLO, IN SULPHUR,
(THE SAME AS MENTIONED BY LANZI)

The whole amply illustrative of the History and Progress of the Art of Engraving in Italy, from
the Invention of Chalcography, about 1445, by Maso Finiguerra, to the commencement of the
Seventeenth Century.

ALSO,
AN INTERESTING COLLECTION OF BASSI-RELIEVI, IN BRONZE,
BY THE BEST
ITALIAN ARTISTS OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES, &c.

Which by Order of the Executors will be Sold by Auction,
BY MR. SOTHEY,

AT HIS HOUSE,
No. 3, WELLINGTON STREET, STRAND,
On **MONDAY, 24th of MAY, 1824,** and Eleven following Days,
Sunday excepted, at Twelve o'Clock.

Catalogues (price 5s.) may be had of Mr. PARKER, *Oxford*; Mr. THORPE, *Cambridge*;
Mr. LAING, *Edinburgh*; Messrs. HODGES & MCARTHUR, *Dublin*; Messrs. ROBINSON,
Liverpool; Messrs. ROBINSON & BENT, *Manchester*; Messrs. LONGMAN & Co. *Paternoster*
Row; Mr. TRIPHOOK, *Bond Street*; and at the Place of Sale.

J. DAVY, Printer, Queen Street, Seven Dials.

CONDITIONS OF SALE.

- I. The highest Bidder to be the Buyer; and if any Dispute arises between two or more Bidders, the Lot so disputed shall be immediately put up again and re-sold.
- II. No Person to advance less than One Shilling; above Five Pounds, 2s. 6d.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, in Part of Payment of the Purchase-money; in Default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away at the Buyer's Expence, within Three Days after the Conclusion of the Sale, and the Remainder of the Purchase-money to be absolutely paid on or before delivery.
- V. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale, and the Deficiency (if any) on such Re-sale shall be made good by the Defaulter at this Sale.

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servant,

S. SOTHEBY,
3, WELLINGTON STREET, STRAND.

ADVERTISEMENT.

The Collection of Italian Prints now offered to the public, will not be found rich in the works of the masters of the last two centuries; (with which this Catalogue commences); although, even in this part, it is not devoid of interest. As we approach more early times, it becomes more perfect; the works of GUIDO, and the CARACCI, being nearly complete; and the performances of the various artists who immediately preceded them, sufficiently numerous.

But the real character of the Collection, and the zeal, liberality, and enlightened views of its late possessor, in forming it, do not truly appear, till we arrive at the time of the celebrated MARC'ANTONIO RAIMONDI, and his two principal scholars, AGOSTINO VENEZIANO, and MARCO DA RAVENNA; of whose admired, and multifarious performances, notwithstanding their great rarity, scarce one piece of any consequence is wanting: so that it may almost be affirmed of the present cabinet, that, in proportion to the rarity of an engraving, is the probability of its being here found.

Tracing still backwards, the amateur will be gratified by a more complete assemblage of the works of the two CAMPAGNOLA, ROBETTA, BENEDETTO MONTAGNA, NICOLETTO DA MODENA, ANDREA MANTEGNA, MOCETTO, BALDINI, and the other Italian Engravers who flourished antecedently to MARC'ANTONIO, than he could reasonably have supposed to exist in any individual collection; especially if he have read the assurance of *Bartsch*, respecting such ancient pieces, that of a large proportion of those described by him in his "*Peintre Graveur*," he never saw but one impression.

The remaining part of the Collection will not fail to excite the most lively interest in the breasts of all those who, knowing the immense importance of the Art of Engraving to the World of Science, (to say nothing of its rank as an

elegant art), justly feel that the monuments of its first invention are worthy to be held in veneration. Numerous splendid **WORKS IN NIELLO**, UPON **SILVER**; and amongst them a **PAX**, with its magnificent frame, by the hand of **MASO FINIGUERRA** himself, amply instruct the inquirer as to that peculiar kind of workmanship, which was so much practised in Italy in the early part of the fifteenth century, and which led to the discovery of Chalcography.

But before the art of taking impressions from engraved plates of metal, upon paper, was found out, the Florentine Goldsmiths were accustomed, by a very ingenious process, to take impressions, or casts, from their performances in the above manner, by sulphur; before they filled their engraved plates with the black composition termed *Niello*. A highly interesting series of these **SULPHURS**, some of them probably by **FINIGUERRA**, will also be found in this extraordinary Cabinet. We have only to add, that it further contains a larger assemblage of the **IMPRESSIONS ANCIENTLY TAKEN FROM WORKS IN NIELLO UPON PAPER**, than, it is believed, any other collection in Europe can boast; many of them not less admirable for the beauty of the figures they represent, than curious as monuments of the **Art of Chalcography**, in its first and infant state.

W. Y. O.

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172	6 6	SECOND DAY..Tuesday, 25th	593 2 6
113	2	THIRD DAY....Wednesday, 26th	525 15
180	19	FOURTH DAY..Thursday, 27th	801 2 6
224	5	FIFTH DAY....Friday, 28th	1153
620	10 6	SIXTH DAY....Saturday, 29th	1419
			6805.18.

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TO

The Days of Sale.

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113 2 .	THIRD DAY....Wednesday,	26th	525 15 .		NINTH DAY.... Wednesday, 2d	
180 19 .	FOURTH DAY..Thursday,	27th	801 2 6		TENTH DAY.... Thursday,	3d
224 5 .	FIFTH DAY....Friday,	28th	1153 . .		ELEVENTH DAY..Friday,	4th
620 10 6	SIXTH DAY....Saturday,	29th	1419 . .		TWELFTH DAY...Saturday,	5th

£ 6805.18.

1466.19.

First Day's Sale.

VARIA.

1-6-	1	SIXTEEN by different hands	—	—	—	16	Walter
13-	2	Twelve by Guido and others	—	—	—	12	—
1- - -	3	Six by Agostino and Annibale Caracci, and Guido	—	—	—	6	Care
1-9-	4	The Satire upon the Laocoon by Tiziano, an etching by Vernet, &c.	—	—	—	7	Lloyd.
13-	5	A study of two naked figures by Dominico Beccafumi, and the "Madonna del Sacco," after Andrea del Sarto, 1573, somewhat in the manner of Bonasone	—	—	—	2	Beida
1-11-6	6	SKIPP's engravings in chiaroscuro, after the drawings of Parmigianino, Michaelangiolo, &c. + a presentation copy, with many duplicate impressions	—	—	—	63	Walter
2-2-	7	Various, after Parmigianino by modern artists	—	—	—	9	St. J. Lawrence
3- - -	8	Ditto by older engravers, the Sadclers, Vorsterman, &c.	—	—	—	16	—
1-10-	9	Ancient prints in chiaroscuro, after Parmigianino and Raffaele	—	—	—	9	Smith
1-1-	10	Various by E. Vico, and other old engravers, after Parmigianino	—	—	—	7	—
-14-	11	The twelve Apostles and St. John Baptist, after the designs of an unknown artist, something in the manner of Parmigianino	—	—	—	13	St. J. Lawrence
1-13-	12	Duplicates of six of the above, and others by and after Parmigianino	—	—	—	12	—
1-16-	13	Three drawings by Agostino and Annibale Caracci, and Andrea Mantegna	—	—	—	3	Beida
1-2-	14	A half-length female figure, etched by PETER OLIVER, after Parmigianino, a proof on satin, before the initials of the artist; also an impression on paper, and a copy, reverse	—	—	—	3	—
1-7-	15	Various, after Annibale Caracci, by Roulet, &c.	—	—	—	8	—
2-3-	16	The Copy, by Wierix, of the Adam and Eve of Albert Durer	—	—	—	1	—
7-	17	An unfinished proof, by Pontius, of the Madonna with St. George and St. Jerome, after Rubens	—	—	—	1	Beida

- 1-1- 18 Mary Magdalen, in an oval, after *Vandyck* by *Arnold de Jode*; and the
 Madonna and Child, an oval, after the same painter, by *Blootelingh*, both
proofs before the arms and inscriptions — 2 *Hurst*
- 6-16-6 19 A singular Procession of Bacchanals, *piece libre*, upwards of five feet long,
 and ascribed to *Odovardo Fialetti*, PROBABLY UNIQUE — 1 *Noe du*

BARTSCH. Vol. 21.

BENEDETTO CASTIGLIONE.

- 19- 20 Noah's entry into the Ark, No. 1—Tobit burying the dead, 5—Raising of
 Lazarus, 6—Madonna and Child with Angels, 7—Joseph ordered by the
 Angel to flee into Egypt, 10—Nativity, 11—Flight into Egypt, 12—
 Discovery of the bodies of S. S. Peter and Paul, 14 — 8 *Binda*
- 19- 21 The Madonna and Child with three Angels, No. 8, *not common* — 1 *Atchey*
- 15- 22 Sacrifice to Pan, No. 16—Term of Pan with a Satyr sitting, 17—Companion,
 three Satyrs and a Vase, 18—Diogenes, 21—Melancholy, 22—Shepherd
 on horseback, 28—Laden Ass, with flock of Sheep, 29 — 7 *Binda*
- 3-13-6 23 THE NATIVITY. The Madonna is represented kneeling in the middle of
 the print, the infant lying on a bundle of straw, with its head in her bosom.
 Her body is turned towards the right, but she looks up towards the left,
 where are seen the figure of the Almighty and various angels. On the
 right are the Ox and the Ass. Joseph does not appear.

This specimen bears some resemblance to aquatinta. But it is to be
 observed, that the impression is that of a drawing, and not of an engraved
 plate; the Artist having produced the effect, by covering a plain piece of
 copper with printer's ink, and then designing the subject with his pencil-
 stick; with which instrument, or with the brush itself, he afterwards by
 degrees removed the ink from those parts of his design which he intended
 to be illumined.—*h.* 11 $\frac{1}{2}$, *w.* 8.

Bartsch, p. 39 et seq., mentions five similar pieces, by *Castiglione*, in
 the collection of the Duke Albert. Each, of course, is UNIQUE.

SALVADOR CASTIGLIONE.

The Resurrection of Lazarus. The only print known by the Artist — 2 *Hurst*

GIO. BAT. GALESTRUZZI.

- 11- 24 Paris and Mercury, No. 40—

LUCA GIORDANO.

SANCTA ANNA, No. 6, *first impression*, before "*In. et Sculp.*" very rare 2 *Binda*

CARLO MARATTA.

- 17 - 25 Birth of the Virgin, No. 1—Virgin and Child with St. John, 9—Christ and the Samaritan Woman at the Well, from *An. Caracci*, 7, two impressions. One of them a proof before any inscription, unknown to Bartsch — 4 Binda

BARTOLOMMEO BISCAINO.

- 17 - 26 Nativity, No. 5—Same subject, 7—with counterproof, and the *Padre Eterno*—a half-length figure in the clouds, not in Bartsch—w. 5, h. 3½ — 4 Hurst
 1 - 1 - 27 Holy Family, No. 21—Same subject, 22—Galatea, 40 — — 3 Hey

FRANCESCO AMATO.

- 1 - 7 - 28 St. Joseph, No. 2—and St. Jerome, 8 — — 2 Lloyd

ARTISTS OF THE TIME, NOT IN BARTSCH.

P. S. BARTOLI.

- 1 - 1 - 29 Adoration of the Magi, after *Raffaello*—

GIACOMO BARRI.

An historical subject—

P. ROTARI.

A Saint subject—

J. B. CATENARO.

The portrait of Luca Giordano, two impressions, one a proof — 5 Walker

BARTSCH. Vol. 20.

MARC'ANTONIO BELLAVIA.

- 1 - - 30 Four of Evangelists and Doctors of the Church, Nos. 19—22.

GIUSEPPE RIBERA.

Dead Christ, No. 1—St. Jerome, 5—Silenus with Satyrs, 13 — 7 Hurst

ANGELO FALCONE.

- 1 - 10 31 Two prints, not known to Bartsch in this state: each containing the figures of two Apostles, after *Parmigiano*, and in the middle a Cariatides. viz. — 10

Nos. 1—4 and 9. The other Cariatides not in Bartsch—*w.* of each plate $7\frac{1}{3}$, *h.* $4\frac{1}{4}$

The probability is, that this *Ang. Falco.* was only a publisher—these pieces and the following would be more properly classed with those of *Battu d'Ang. del Moro*

- 10 — 32 The Monument, No. 13—with and before the name *Ang. Falco.* — 2

GIULIO CARPIONE.

- 8-6 33 Christ praying in the Garden, No. 2—

GIACINTO GIMIGNANI.

Rape of the Sabines, in two pieces, No. 20—

P. DEL PO.

The Presentation in the Temple, No. 5 — 3

ARTISTS OF THE TIME, NOT IN BARTSCH.

FRA. BONAVENTURA BISI.

- 19 — 34 Holy Family, F. B. B. F. 1634 — 1

FRANCESCO VILLAMENA.

- 19 — 35 Portrait of Bellarminus, 1604—St. Francis receiving the Stigmata, after *Baroccio*—Madonna and Child in glory appearing to St. Francis, after *Ferrau Fensonius*—Subject for a Thesis, after *Albano* — 4
- 1-1- 36 A representation of a Fray, in which *Bruttobuono*, a retainer of the Spanish Ambassador at Rome, was killed by a stone; invented and engraved by *Villamena*, 1601 — 1

RAFFAELLE GUIDI.

- 1- - 37 The Burial of Christ, after *Baroccio* — 1

JACOBUS LAURENTIANUS.

- 11 — 38 Friezes from *Polidoro*, 1635 — 3

REN. LOCHON & TOURNIER.

- 1-14 39 A set of Trophies, after *Polidoro*, 1651 — 6

BARTSCH. Vol. 19.

OLIVIERO GATTI.

- 8 - 40 Arms of a Cardinal, supported by Mars, Minerva, and Saturn, 1602, No. 41 1 *Norda*

SIMONE CANTARINI.

- 12 - 41 Adam and Eve, No. 1—Repose in Egypt, *print and counterproof, before G. Renus in. et fec.*, 3—same subject, 4—Holy Family, 9 — — 5 *Hane*
 7 - 42 Repose in Egypt, No. 5—same subject, 6—Ditto, 7 — — 3 *Walker*
 1 - 1 - 43 Holy Family, No. 13, *two impressions*—Ditto, 14—Ditto, 16—and another, *small Holy Family*, not mentioned by Bartsch — — 5 *Hane*
 8 - 44 Madonna and Child, No. 18—Madonna and Child in the Clouds, 19—Christ bearing his Cross, 20—Coronation of the Virgin, 21 — — 4 *Walker*
 1 - 45 St. Sebastian, No. 24, *original and copy*—The great St. Anthony, 25, *original and counterproof, and two copies* — — 6 *Norda*
 7 - 46 The small St. Anthony, No. 26, *original and copy*—The Guardian Angel, 28, *original and copy* — — 4 *Binda*
 1 - 1 - 47 *The Quos Ego*, No. 29, *with a counterproof*; also Mars, Venus and Cupid, *counterproof*, 32, after *Paolo Veronese* — — 3 *Gu.*
 15 - 48 Fortune, No. 34, *print and counterproof, before G. Renus, in. et fec.*—Frontispiece, 35—Ditto, 37, *rare* — — 4 *Norda*

ELIZABETTA SIRANI.

- 1 - 7 - 49 Holy Family, No. 8—

LORENZO LOLI.

The Arms of Guasta Vilani, No. 26—

GIO. BAT. MOLA.

- Cupid with two Arrows, No. 5 — — — 3 *Clowes*

FLAMINIO TORRI.

- 7 - 6 50 The Virgin and Child, with St. Jerome and St. Francis, after *L. Caracci*, No. 3—*before the names of the Artists, but stained*—also a counterproof—Pan and Cupid, after *Agost. Caracci*, 7 — — 3 *Binda*

DOM. MARIA CANUTI.

- 9-6 51 The Madonna seated with the Infant Christ in the Clouds, holding a Rosary,
No. 1.

GIROL. SCARSELLA.

Fortune, after *Guido*, No. 6—wants the margin —

— 2 *Norda*

GIO. M. VIANI.

- 1-10 52 The Madonna and Child, and St. Francis, after *L. Caracci*, No. 2.

GIO. ANT. LORENZINI.

Holy Family, after *L. da Vinci*, No. 2—two impressions, one before the
engraver's name — — — —

— 3 *Name*

ARTISTS OF THE PERIOD NOT IN BARTSCH.

BERNARDO CURTI.

- 19- 53 Bacchus with Attendants, 1644, after *Girol. Mazzuola*.

FRAN. CURTI.

A title, after *Guercino*—Small Repose in Egypt, Etching, marked P. F.,
and a bold Etching of two Infants Sleeping, by an unknown hand —

— 4 *Stoy?*

BARTSCH. Vol. 18.

BART. PASSAROTTI.

- 10- 54 The Visitation of Mary to Elizabeth, after *F. Salviati*, No. 2—The Madonna
and Child, 5 — — — —
8- 55 Christ standing, No. 6—St. Paul, 11 — — — —
16- 56 Religion, or rather Faith, No. 12—a Sacrifice, after *Polidoro*, 15 — — — —

— 2 *Hurd*

— 2 *Stey*

— 2 *Stoy?*

DOMENICO TIBALDI.

- 1-7- 57 The Repose in Egypt, No. 1—certainly an early impression—tho' with the
mark — — — —
19- 58 The Trinity, after *H. Samacchini*, 1570, No. 2 — — — —
18- 59 Peace, PACE, No. 6—first impression, not distinguished by Bartsch — — — —
5-6 60 The same print, No. 6—second impression, with the mark covered with
hatchings — — — —
1-9- 61 The portrait of Pope Gregory XIII. after *Passarotti*, 1572, No. 7 — — — —

— 1 *Paul*

— 1 *Paul*

— 1 *Ric. da*

— 1 *Norda*

— 1 *Stey*

- 1-3-62 The Fountain of Bologna, 1570, No. 8—The Palace of Galassi Alghisi, 1566,
9—the centre piece only — — — 2 *Foro*
- 10-63 A Devotional Piece, not mentioned by Bartsch—without the mark or name
of *Tibaldi*, but most probably by his hand. On the right Christ is seen
bearing his cross, on which is inscribed "*Qui vult venire, &c.*"—under his
feet many other crosses bearing inscriptions. On the left a crowd of
pious women in attitudes of devotion—at bottom a long inscription: "*Tu
deus nobis,*" &c.—and at top, "*FRAGILITAS HUMANI GENERIS,*" &c.
"*TRIUMPHUM CRUCIS,*" &c.—at the left corner at bottom is the date
1570—w. 20 $\frac{3}{4}$, h. 15 $\frac{1}{4}$ — — — 1 *Stoy*

CAMILLO PROCACCINI.

- 13-64 Repose in Egypt, No. 1—*first impression*, same subject, 1593, 2—Ditto, 3 3 *Walter*
- 11-65 The Transfiguration, No. 4—*first impression* — — — 1 *Stoy*

GIULIO CESARE PROCACCINI.

- 19-66 Not mentioned by Bartsch.—The Madonna seated, and turned towards the
right, her head inclining downwards;—the Child, whom she embraces with
both arms, resting its head upon her shoulder—in the back ground on the
left is seen the head of an Angel, and on the right that of Joseph—at bottom
on the left is indistinctly written in characters reverse, "*Giulcesar Procac*"
in two lines, and beneath is faintly expressed in letters in the right direc-
tion "*Proc.*"—h. 5, w. 3 $\frac{1}{2}$. This Etching is executed in an open unfinished
manner, but with delicacy and freedom — — — 1 *Stoy*

LODOVICO CARACCI.

- 7-67 His portrait by *Canuti*, Madonna and Child, 1592, No. 1—with copy reverse 3 *Stoy*
- 10-68 The Madonna and Child, with Angels, No. 2 — — — 1 *Harrot*
- 11-69 The Madonna and Child, and St. John, 1604, No. 3—*original and counter-
proof, and two copies* — — — 4 *Amesley*
- 1-9-70 The last mentioned print, *proof* — — — 1 *Stoy*
- 8-71 The same print, and the Holy Family, No. 4 — — — 2 *Amesley*

AGOSTINI CARACCI.

- 15-72 Jonas, No. 6,—Adoration of the Magi, after *Marco del Moro*, 10—*before
the painter's name*—Christ praying in the garden, *no artist's name*—on
the right "*Luca Bertelli,*"—h. 9, w. 6 $\frac{1}{2}$ —not mentioned by Bartsch—
Christ and the Samaritan Woman at the Well, 27, with at bottom a MS.
memorandum of *Mariette* — — — 4 *Norda*

1-1-	73	The Ecce Homo, after <i>Correggio</i> , No. 20—the Crucifixion, after <i>P. Veronese</i> , 21	2 <i>Cornagli</i>
1-7-	74	The large Crucifixion, after <i>Tintoretto</i> , in three sheets, 1539, No. 23—with the copy by <i>Sadeler</i>	2 <i>Alloy?</i>
-19-	75	The Madonna and Child, from <i>Baroccio</i> , 1582, No. 32—The same Subject from <i>Ligozzio</i> , 34—The Virgin praying, 35—The Madonna and Child, 1595, 39—small Holy Family, 42—and large Ditto, 1597, 43	6 <i>Norceda</i>
1-16-	76	Christ, the Madonna, St. John the Baptist, and the Apostles, fifteen figures, on 5 plates, Nos. 48—62, rare in this state	5 <i>Notteby</i>
-11-	77	The same as commonly found, each plate cut into three	15 <i>Benda</i>
-8-	78	The Temptation of St. Anthony, after <i>Tintoretto</i> , with the address of <i>Bertelli</i> , No. 63	1 <i>Walker</i>
-9-	79	The same. The address of <i>Bertelli</i> taken out. " <i>Giocomo Franco Forma.</i> "	1 <i>Go</i>
-16-	80	St. Francis, after <i>F. Vanni</i> , 1595, No. 67, with copy—St. Francis de Paul, 69—St. Francis receiving the Stigmata, 65, two impressions—St. Jerome, 72—and St. Jerome, 73	7 <i>Go</i>
1-...	81	St. Jerome, No. 75—Ditto, with margin and inscription, added by <i>Stefanoni</i> , and a copy by <i>C. Galle</i>	3 <i>Cave</i>
-12-	82	The same Print, No. 75—and St. Jerome, after <i>Tintoretto</i> , 76	2 <i>Notteby</i>
1-13-	83	St. Jerome, after <i>Tintoretto</i> , No. 76	1 <i>Go</i>
8-6	84	The Martyrdom of S. Justina, after <i>P. Veronese</i> , No. 78, on two sheets, joined	1 <i>Benda</i>
15-	85	St. Jerome, No. 75—Paul restoring to life Euticus, after <i>Ant. Campi</i> , 85—St. Rock with Sonnet, 86, stained	3 <i>Hane</i>
2-10-	86	The Madonna and Child with St. Jerome, &c. after <i>Coreggio</i> , No. 95	1 <i>Go</i>
-9-	87	Another impression of the last mentioned Print, and the Holy Family, with St. Catherine and St. Anthony, after <i>P. Veronese</i> , No. 96	2 <i>Smith</i>
-14-	88	Another of No. 96, and the Marriage of St. Catherine, from <i>P. Veronese</i> , 97	2 <i>Walker</i>
-10-	89	The large Marriage of St. Catherine, after <i>Ditto</i> , No. 98	1 <i>Notteby</i>
9-	90	The Pieta, No. 100, two impressions, and the Dead Christ, after <i>P. Veronese</i> , 1582, No. 102	3 <i>Harriet</i>
9-6	91	The last mentioned print, No. 102, and the Madonna with two men kneeling, 105, after <i>P. Veronese</i>	2 <i>Walker</i>
16-	92	Eneas and Anchises, after <i>Baroccio</i> , 1596, No. 110	1 <i>Notteby</i>
2-3-	93	Mercury and the Graces, No. 117—and its companion, Mars and Minerva, &c., 118, after <i>Tintoretto</i>	2 <i>Harriet</i>
17-	94	The same two pieces, and the two Theatrical Scenes, Nos. 121, 122, both first impressions	4 <i>Benda</i>
11-	95	The two Scenes, Nos. 121, 122, first and second impressions	4 <i>Cave</i>

- / - 96 The Satyr and the Nymph, No. 112—Venus and Cupid, 115—Pan conquered by Cupid, 116— and a piece, same dimensions as the last, representing *Pan flagellated by Cupid*, in presence of a Sleeping Nymph, marked L. C. in 1614 — 4 *Baldmanno*
- / - / - 97 The Venus and Cupid, No. 115, "*Sine Cerere*," &c. — 1 *Ford*
- 2 - 7 - 98 *L'Amour réciproque*, No. 119—" *Les fruits de l'Amour*," 120—and two similar subjects of the same size, intended to accompany them, and supposed to be engraved by one of the *Sadclers* — 4 *Norda*
- 7 - 17 - 6 99 " *Les petites pièces lascives*," No. 123—135, the set of thirteen pieces, complete, *rare* — 13 *Lawrence*
- 9 - 100 Duplicates of two of the above, two *copies*, and a duplicate of one of the Theatrical Scenes — 5 *Ford*
- / - 9 - 101 The Old Man and the Courtezan, No. 114, *original and copy*, *rare* — *Lawrence*
- 102 The Satyr with plummet, No. 136, *extra rare* — *Milping* — 4
- / - / - 103 The portrait of Ulysses Aldrovandus, No. 137, *two impressions*—and the anonymous portrait, 156, *rare* — 3 *Walker*
- / - 10 - 104 The portrait of Titian, 1587, No. 154 — 1 *So*
- 5 - 10 - 105 The same portrait, No. 154, *first impression*, *rare* — 1 *Paul*
- 3 - - 106 *Effigies vera D. Philippi Austriaci*, &c. half length, with border containing sixteen small emblematical representations, *Marcelli Clodii formis, Romæ*. 1588—not in Bartsch's Catalogue of Agostino, and very doubtful if by him—*h. 20½, w. 15* — 1 *Hurt*
- / 6 - 107 The portrait of Pope Gregory XIV. and that of Catharine Sforza, not described by Bartsch—a small Coat of Arms, and the Ox's Skull, No. 257 — 4 *Walker*
- / 6 - 108 Armorial bearings, No. 159, *first and second impressions*—160, *first impression*—161, *first impression*, and another, not mentioned by Bartsch — 5 *Cave*
- / 10 - 109 Armorial bearings, No. 162, 163—*second impressions*, 164, 165, *rare*—166, 167 — 6 *Norda*
- / / - 110 Armorial bearings, 171, *rare*—177, *print and counterproof*, *rare*—179, *two impressions and a copy*—180, *imperfect* — 7 *So*
- / 10 111 Nine Pieces from *Tasso*, No. 183—191 — 9 *Cave*
- / 16 112 The Bear, No. 258—The Dog, 259, *two impressions*—and the Fan, 260, with and before the name of Agostino — 5 *Walker*
- / - / - 113 A Duplicate of the Fan, No. 260—Frontispiece, *Vita di Cosimo de' Medici*, 262—Cartouche au trophée d'armes, 265, *rare*—The Device ' *Nostrum est*,' 271—and the ornament for a Key-hole, 273, 274, both plates — 6 *Atterby*
- / - 5 - 114 The drawing book (appendix) title, and 18 plates, *incomplete* — 19 *Norda*

ANNIBALE CARACCI.

- | | | | | | | |
|--------|-----|--|---|---|---|------------------|
| 1-14- | 115 | His portrait, by <i>Vermeulen</i> —and Susannah and the Elders, No. 1, <i>proof</i>
<i>rare</i> | — | — | — | 2 <i>Hare</i> |
| 17- | 116 | The last mentioned print, No. 1, with inscription | — | — | — | 1 <i>Waller</i> |
| 1- - - | 117 | The Adoration of the Shepherds, No. 2, <i>with and before the address of Van</i>
<i>Aelst</i> —and Christ crowned with thorns, 3 | — | — | — | 3 <i>Harrot</i> |
| 1-16- | 118 | The Dead Christ of Caprarola, No. 4, <i>with and before the address of Van</i>
<i>Aelst</i> , a duplicate, and a copy by <i>Agostino</i> | — | — | — | 4 <i>Harrot</i> |
| 1-1- | 119 | The Madonna and Child, <i>oval</i> , No. 6—The Madonna and Child, with the
bird, 8—and the Madonna and Elizabeth, with the Infant Christ and
St. John, 9 | — | — | — | 3 <i>Ben Jai</i> |
| 1-13 | 120 | The Holy Family, 1590, No. 11 | — | — | — | 1 <i>Harrot</i> |

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END OF THE FIRST DAY'S SALE.

Second Day's Sale.

BARTSCH, Vol. 18.

ANNIBALE CARACCI, continued.

19 -	LOT 121	ST. Jerome reading, No. 13, <i>two impressions</i> —St. Jerome in a Landscape, 14—St. Francis, 15—and Mary Magdalen, 16	—	—	5	<i>Birida</i>
1 -	122	Jupiter and Antiope, No. 17	—	—	1	<i>St. Mary</i>
7 -	123	Silenus and his attendants, engraved by <i>Annibale</i> on the bottom of a Cup, No. 18, <i>rare</i>	—	—	1	<i>St. Mary</i>

DOUBTFUL PIECES, ACCORDING TO BARTSCH.

- 15 -	124	The Adoration of the Magi, No. 1, <i>with and before the name of Caracci</i> —The Madonna and Child, 4—St. Francis, 6—Mercury and Paris, by <i>Galestruzzi</i> , falsely marked as the engraving of <i>Annibale</i> —and a copy of the Cleopatra of Marc Antonio, marked A. C.	—	—	6	<i>Watkins</i>
- 12 -	125	Duplicates of Nos. 2, 4, 6, 14, 15, 16, 17, and Nos. 1 and 4 of the doubtful pieces	—	—	9	<i>Go</i>

BARTOLOMMEO SCHIDONE.

1-15 -	126	The Holy Family, the only etching by his hand	—	—	1	<i>Agostino</i>
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GIO. LUIGI VALESIO.

5 -	127	Frontispiece, No. 108	—	—	1	<i>Birida</i>
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FRANCESCO BRIZIO.

2. 5 -	128	The Circumcision, No. 1—Madonna and Child, A. C. I. 1595, 3, ascribed also to <i>Agostino</i> —St. Petronius, 6, <i>extra rare</i> —and St. Rock, after <i>Parmegianino</i> , 9	—	—	4	<i>Go</i>
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- 14 - 129 Armorial bearings, No. 15, *two impressions*—Ditto, 17, *before the artists' names*—also, 20—and a title, 26, *rare* — 5 *Atley*

PIETRO FACCINI.

- 14 - 130 The Mendicant with his Dog, No. 2, perhaps would be more properly given to *Algarði*, according to the opinion of *Malvasia*, *rare* — 1 *Go*

GUIDO RENI.

- 11 - 131 Madonna and Child, in an oval, No. 2—Ditto, in a circle, 3—Ditto, in a reverse direction, 4—the same subject, 5—and the Madonna and Child and St. John, 6, *rare* — 5 *Binda*
- 7-6 132 The Madonna and Child and St. John, No. 7, *two impressions*, one worked upon with a pen — 2 *Atley*
- 11 - 133 The Holy Family, No. 8, *two impressions*—the same subject, 9—ditto, 10, with a copy reverse — 5 *Binda*
- 16 - 134 Holy Family, No. 11, *original and copy*—Infant Christ and St. John, 13—St. Christopher, 14 — 4 *Mane*
- 10-6 135 St. Jerome, No. 15, *original and copy*—and a third unfinished plate of the same design, with variations, not mentioned by *Bartsch*, but perhaps also by *Guido*—also the sitting female with Cupid, 16 — 4 *Binda*
- 2 - 2 - 136 Cupid breaking his bow, No. 17—Three Children bearing a Salver, 18—Head of an old man, 21, *rare*—The Woman with a lace Cushion, after *Parmegianino*, 48, *first impression*—and the Woman with a Crucifix, after the same, 49, *also before the name of Parmegianino* — 5 *Go*
- 1 - 0 137 The Glory of Angels, after *Cungiagio*, No. 45—Dead Christ, with the Maries, &c. after *Parmegianino*, 46, *two impressions* — 3 *Atley*
- 14 - 138 The Holy Family, with S. Clara, after *An. Caracci*, No. 50—the St. Rock, after Ditto, 53—and the Madonna and Child, with the Rosaries, by *Guido*—improperly placed by *Bartsch*, No. 6, in the *School of Guido* — 3 *Binda*
- 7 - 139 Three of the seven plates, No. 54—60, etched by *Guido*, upon the occasion of the funeral of *Agost. Caracci*, *rare* — 3 *Atley*
- 9-6 140 Duplicates of *Guido's Etchings* — 4 *Binda*

PIECES ASCRIBED BY BARTSCH TO THE SCHOOL OF GUIDO.

- 1 - 14 - 141 The Infant Christ sleeping on the Cross, No. 7, *probably by Guido*, with counter proof, and two copies—two others of Infants, not described, and an old Man's Head; also, Venus coming out of the Sea, 33 — 8 *Atley*

FRANCESCO ALBANO.

- 1-13- 142 The Death of Dido, the only piece ascribed to him—doubtful

— 1 *Albano*

GIOVANNI LANFRANCO.

- 7- 143 The Triumph, No. 31, two of Evangelists, from his designs.

FR. PARRA.

The Communion of St. Jerome, after Ag. Caracci

— — 4 *Verardo*

SISTO BADALOCCHIO.

2. 12. 6 144 His Etchings after the frescoes of Coreggio in the Duomo of Parma, complete, No. 27—32, and the group of the Laocoon, 33

— 7 *Badalocchio*

GIO. FRANCO. BARBIERE, CALLED GUERCINO.

- 1-11-6 145 St. Anthony, first impression

— — — 1 *Guercino*

ARTISTS OMITTED IN BARTSCH.

BERNARDINO POCETTI.

- 1-13- 146 Christ bearing his Cross, a composition of many figures; at bottom, on the left, "BERNARDINO POCETTI F.," *extra rare*, h. 12, w. 7 $\frac{3}{4}$

— 1 *Pocetti*

- 1-15-6 147 Christ crucified between the two Thieves; beneath the Cross is the Madonna fainting, supported by two of the Maries. On the scabbard of a sword held by a Soldier, on the right, is inscribed, "Bernardino," P. h. 12 $\frac{3}{4}$? w. 7 $\frac{3}{4}$

— 1 *Pocetti*

MICHELANGIOLO DA CARAVAGGIO.

- 1-6- 148 An old Man on the left addressing himself to a Female on the right; behind, is a Man in a bonnet and feather looking at her—the figures seen to a little below the shoulders. Above, on the left, CARAVAGGIO F. ROMA, 1603. Henicker appears carelessly to have read Carraccio—perhaps the intended subject is Peter denying Christ, *rare*

— — 1 *Caravaggio*

- 1-4- 149 Two Pieces, (one unfinished,) in the manner of Tibaldi, and an upright Landscape, after Muziano, by GIAGOMO FRANCO

— — 3 *Stoy*

BARTSCH. Vol. 17.

FEDERIGO BAROCCIO.

1- —	150	The Madonna, No. 2, and the little St. Francis, 3	—	—	2. <i>St. Francis</i>
18-	151	The Annunciation, No. 1	—	—	1 <i>Walker</i>
1-15-	152	The great St. Francis, No. 4	—	—	1 <i>Hand</i>

HORATIO DI SANCTIS.

9-6	153	David, No. 1—The Nativity, 3	—	—	2 <i>Hand</i>
1- —	154	The Holy Family, No. 5—The Crucifixion, 7—The Deposition, 8	—	—	3 <i>Walker</i>
1-3-	155	Same Subject, No. 9, <i>second impression</i> —The two Angels, 17	—	—	2 <i>St. John</i>
1- —	156	St. John the Baptist, No. 12—The four Saints, 15	—	—	2 <i>St. John</i>

PIETRO FACCHETTI.

1-5-	157	Christ bearing his Cross, No. 2, <i>rare</i> .	—	—	1 <i>St. John</i>
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BERNARDINO PASSARI.

1-8-	158	The Holy Family, No. 70	—	—	1 <i>Hand</i>
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CHERUBINO ALBERTI.

9-	159	The Adoration of the Shepherds, after <i>T. Zuccaro</i> , No. 10—The Nativity with Angels, 13	—	—	2 <i>Hand</i>
1-8-	160	The Flight into Egypt, No. 15—The Angel with Tobit, 58	—	—	2 <i>Hand</i>
1-2-	161	The dead body of Christ, supported by Joseph of Arimathea, the Madonna, and Mary Magdalen, after <i>Michelangiolo</i> , No. 23—and two copies of the Academy Figures, painted by <i>Ditto</i> , in the Sistine Chapel, 148, 149	—	—	3 <i>Hand</i>
16-	162	The Holy Family, after <i>Raffaello</i> , No. 40	—	—	1 <i>Hand</i>
18-	163	The Conversion of St. Paul, No. 57—St. Catharine of Siena, 60—St. Mary Magdalen, 63	—	—	3 <i>Hand</i>
1-13-	164	The Prophets and Sybils of <i>Michelangiolo</i> , No. 72—77, two of them copies	—	—	6 <i>Hand</i>
12-	165	The Holy Family, No. 33—"Diadema Persenæ Regis," &c. after <i>Ligozzi</i> , 157—a Figure of Justice in the clouds, 153	—	—	3 <i>Hand</i>
1-5-	166	Friezes, &c. after <i>Polidoro</i> , Nos. 3, 5, 108, 109, 110, 111	—	—	6 <i>Hand</i>
1-15-	167	Sabinarum Raptum, &c. after <i>Polidoro</i> —a Frieze, in 5 pieces, Nos. 159, 160	—	—	5 <i>Hand</i>
1-9-	168	The Vases, after <i>Polidoro</i> , Nos. 161—170	—	—	10 <i>Hand</i>
1-14-6	169	The portrait of Pietro Angelo di Barga, No. 116—and that of Pope Urban VII., 127	—	—	2 <i>Walker</i>

ANTONIO TEMPESTA.

- 11- 170 'Hebræorum Victoria,' &c. No. 234—and three others — — 4 *Binda*

VENTURA SALIMBENE.

- 7-6 171 The Madonna with Angels on the Clouds, No. 3—The Annunciation, 4 2 *Hand*

FRANCESCO VANNI.

- 1-5- 172 The Madonna and Child, No. 1—and St. Catherine of Siena, 2 — 2 *So*
 1-5- 173 St. Francis, No. 3—St. Francis meditating, (pièce faussement attribuée) and another of St. Gregory in the clouds (also doubtful) not mentioned by Bartsch — — 3 *So*

RAFFAELLE SCIAMINOSI.

- 1-9- 174 The Repose in Egypt, after *Baroccio*, No. 29—The Holy Family, 31, wanting margin—The Madonna in the Clouds, after *B. Castelli*, 36—and St. Mary Magdalen borne to heaven by Angels, after *Cangiagio*, 91 — 4 *Watten*

OTTAVIO LEONI.

- 1-5- 175 The portrait of Guercino, No. 18

VESPASIANO STRADA.

- The Virgin and Child, with Saints, No. 14—and the Marriage of S. Catherine, 16, with and before the address of *Van Aelst* — — 4 *Binda*
 6-6 176 The Madonna, the Infant Christ and St. John, No. 15—the Dead Christ supported by Angels, 4—the Madonna and Child, and St. Catherine, 17 3 *Smalley*

WORKS OF ARTISTS NOT IN BARTSCH.

PHILIP GALLE.

- 1-2- 177 Two after *Luca Penni* and *Giulio Romano*, and another of Nymphs Bathing, after *L. Penni*, with Engraver's mark G. K. — — 3 *Binda*

CORNELIUS CORT.

- 1-7- 178 The Holy Family, (no painter's name)—the Last Supper, after *Livio da Forlì* — the Deposition, and the Dispute of the Sacrament, 1575—perhaps from *F. Zuccaro* — — 4 *Watt*
 1- 179 The Crucifixion, from *Giulio Clovio*—three Landscapes and Figures, from *Muziano*—and the Cupola "*Tomaso Vincidor de Bologna inve.*" 5 *Binda*

- 1-13 - 180 The Adoration of the Shepherds, from *Tad. Zuccaro*—the same from *Fed. Zuccaro*—the Annunciation, after *F. Zuccaro*—Moses and Aaron before Pharoah, from *the same*—and the Adoration of the Shepherds, after *Marco di Siena* — — — 5 *Binda*
- 1-14 - 181 The Martyrdom of St. Lawrence, after *F. Zuccaro*, and the Calumny of Apelles, (*two states of impression*) from *the same* — — — 3 *So*
- 2 — 182 The Monuments of Lorenzo and Giuliano de' Medici, &c. after *Michelangiolo*, *first impressions* — — — 4 *Walker*
- 1-16 - 183 The Shepherds' Offering, and the Flight into Egypt, from *Polidoro*—the Madonna 'della Scudella,' with counter proof, after *Baroccio*, and a Landscape, from *Muziano* — — — 5 *Walker*
- 9-6 184 The Battle of the Elephants, after *Raffaello* — — — 1 *Walker*
- 1-15 - 185 Prometheus—the incontinence of Calisto—the Cyclops, and Angelica exposed to the Dragon, after *Tiziano* — — — 4 *Binda*
- 1 - - 186 The Annunciation—the Martyrdom of St. Lawrence, and Paradise, after *Tiziano* — — — 3 *Atley*

ANONYMOUS.

- 1-13- 187 The taking down from the Cross, after *D. di Volterra*—Madonna and Child, with Angels, with unknown Engraver's mark—a Group in the Sistine Chapel, after *Michelangiolo*—two Statues in niches—and the Virtues, a set of seven small prints (manner of *Suavius*) improperly bearing the tablet of *Marc' Antonio* — — — 12 *Binda*

ANTONIO DA CORREGGIO.

2. 2 - 188 His Portrait by *Gio. Fra. Bugatti*—an Etching (*very rare*) of Sea Nymphs and Tritons, ascribed to his hand—and two copies of the same; the one marked A. C. in characters, reversed, the other the opposite way of the original, marked '*A. Corregio*,' &c. — — — 4 *How*

BARTSCH. Vol. 16.

FRANCESCO MAZZUOLA, CALLED PARMEGIANINO.

- 4 - - 189 Judith, No. 1—*original*, and a delicate Etching of the same in a reverse direction, mentioned Vol. 15, p. 7 — — — 2 *So*
- 1-3 - 190 Another of the Judith, *original*—two of the Annunciation, No. 2—*second impression*, and a copy of the same — — — 4 *Walker*

1-1-	191	The Nativity, No. 3—two impressions of the original, and two ditto of the copy—one before the name	—	—	4 Colnaghi
15-	192	The Madonna and Child, No. 4—original, and two impressions of the copy, one before the name	—	—	3 Do
17-	193	The Burial of Christ, No. 5—first impression	—	—	1 Harst
5-	194	The same, No. 5—second impression	—	—	1 Ottley
3-3-	195	The Resurrection, No. 6—original and copy	—	—	2 Harst
1-4-	196	Ditto, the copy by Bonasone, and an ther copy	—	—	2 Ford
1-10-	197	St. Peter and St. John healing the Cripple, No. 7—rare, second impression	—	—	1 Colnaghi
6-6-	198	St. Thaïs, No. 10—first and second impressions	—	—	2 Ford
4-4-	199	Cupid Sleeping, No. 11—very rare, and the Shepherd's Boy standing, 12—original and copy	—	—	3 Lloyd
2-16-	200	The Boy sitting, and two Old Men, No. 13—original and two copies	—	—	3 Ford
1-11-6	201	The Lover and his Mistress, No. 14—original and copy	—	—	2 Lloyd
17-	202	Another impression of No. 14—and a copy of 15	—	—	2 Binden
1-2-	203	Astrology, No. 15, original and copy, reversed—and a small etching of a group of four Cupids, one of them holding a festoon of fruits, much in the manner of Parmegianino	—	—	Ottley

PIECES MARKED F. P.

[Supposed by *Bartsch* to be after *Parmegianino*, by another hand, an opinion which seems doubtful.]

1-13-	204	Christ and the Apostles, the set of thirteen pieces complete, and three copies	—	—	16 Money
-9-	205	Fortitude, No. 14—Hercules and Cerberus, 15—and the Philosopher, 19	—	—	3 Ottley
-13-	206	Virtue victorious over Vice, No. 17—The Sacrifice, 18, with copy—and the Woman contemplating a Sphere, 20	—	—	4 Do
-11-	207	Another of No. 17—Temperance, 22—and the Virgin walking with the Sieve, 23	—	—	3 Do

ANDREA MELDOLLA, called SCHIAVONE.

[*Zani* and *Bartsch* have considered *Meldolla* and *Schiavone* as two distinct persons; we think their opinion erroneous.]

2-19-	208	An Angel appearing to Jacob in a dream, No. 1—and the finding of Moses, 2	—	—	2 Ford
1-3-	209	Moses and the burning bush, No. 3	—	—	1 Lane
2--	210	The Adoration of the Shepherds, No. 6	—	—	1 Harst

- | | | | |
|--------|-----|---|----------|
| 1-1- | 211 | The same, No. 6, after the plate was broken—and the Adoration of the Magi, 7 | 2 Rome |
| 1-5- | 212 | The Adoration of the Magi, No. 8—and the Circumcision, 13, <i>extra rare</i> | 2 Rome |
| 1-3- | 213 | Christ healing the Lepers, No. 16 | 1 Chigi |
| 5- | 214 | The Burial of Christ, No. 18, washed with green and heightened, perhaps by the artist himself | 1 Rome |
| 1-1- | 215 | Christ, No. 24, <i>two impressions</i> —St. James, 31—St. Andrew, 40—and St. James, 41 | 5 Rome |
| 1-7- | 216 | The Holy Family, No. 54—and the Religion triumphant, 55, in <i>two states of impression</i> | 3 Rome |
| 19- | 217 | The Holy Family with St. Elizabeth and St. Mary Magdalen, No. 63 | 1 Ottley |
| 4-5- | 218 | The Holy Family with Saints, No. 64, <i>first state of the plate</i> | 1 Rome |
| 2-2- | 219 | The same, <i>two impressions, second and third state of the plate</i> | 2 Ottley |
| 3-8- | 220 | The Holy Family, with an Angel bringing flowers, No. 66 | 1 Rome |
| 14- | 221 | Venus and Cupid, No. 75 | 1 Rome |
| 1-1- | 222 | Bellona, No. 76 | 1 Rome |
| 12- | 223 | Bellona, or, rather Minerva, No. 77 | 1 Ottley |
| 1-11-6 | 224 | Minerva and the Muses, No. 79, doubtful if by <i>Meldolla</i> | 1 Chigi |
| 6-15- | 225 | The Judgment of Paris, No. 80 | 1 Ottley |
| 11 | 226 | The young Woman writing, No. 87 | 1 Chigi |

PRINTS BY MELDOLLA, NOT DESCRIBED BY BARTSCH.

- | | | | |
|------|-----|--|--------|
| 10-6 | 227 | Judith, copied, with variations, from the etching of <i>Parmigianino</i> , same direction as the original— <i>h.</i> $6\frac{3}{4}$, <i>w.</i> $3\frac{3}{4}$ —and the Return of the Prodigal Son— <i>h.</i> $5\frac{1}{4}$, <i>w.</i> $3\frac{1}{4}$ | 2 Rome |
| 2-2- | 228 | Judith—Moses striking the Rock, and an Apostle, after <i>Parmigianino</i> | 3 Rome |
| 9-5- | 229 | The Holy Family with Saints—The Madonna is seated in the middle of the piece: her body is turned a little towards the right; but she turns her head towards the left, addressing herself to a young female Saint on her knees, who appears lifting up the child as if to return it to the lap of its mother. On the right, is a Mitred Saint, and behind, is St. Joseph— <i>h.</i> $8\frac{3}{4}$, <i>w.</i> $5\frac{3}{4}$. This impression is washed and heightened, perhaps by the artist himself | 1 Rome |
| 1-1- | 230 | A naked Man standing, and turned towards the right—his arms are lifted up, and he holds with both hands a rope, which hangs from a tree on the left, of which only the trunk is seen—below, on the same side, is a goat— <i>h.</i> $6\frac{1}{4}$, <i>w.</i> $3\frac{1}{4}$. Cupid, a back figure, holding in the left hand his bow, and with the other throwing a dart towards the left— <i>h.</i> $6\frac{1}{4}$, <i>w.</i> $3\frac{1}{4}$ | 2 Rome |

- 12 - 231 Apollo and Daphne. The nymph appears running up an ascent—her body directed towards the left—her fingers already shoot forth leaves, and she looks round towards Apollo, who is following close after her. Below, on the left, is a river God—*h.* $6\frac{3}{8}$, *w.* $4\frac{5}{8}$ — — 1 *Atley*
- 24 - 232 Nymphs bathing, surprised by Satyrs; copied with considerable variations from a composition by *Parmigianino*, of which there is an engraving in *chiaroscuro*; described Vol. XII. Section VII. No. 22—*h.* $9\frac{1}{2}$, *w.* $6\frac{1}{2}$ — — 1 *Mane*
- 11 - 233 Mercury seated and turned towards the left. His caduceus rests on his left thigh, and behind him, on the left, is a reed pipe. An oval, marked at bottom, on the left, F. P. being done from a sketch of *Parmigianino*—*h.* $6\frac{1}{2}$, *w.* 4 — — — — 1 *Thur*

Pieces marked, in the *Second Impressions*, with the Name of
ANDREA SCHIAVONE.

but which appear to be certainly by another hand. They are,
probably, by *Batista Pittoni*.

- 1-10 - 234 GAIO (*Caligula*), No. 4 - and GALBA, 7, both before the name of *Titiano*; also, 21 and 23 of the set of Ornaments, before the name of *Schiavone*—and 24, three impressions, with and without the name — — 7 *Fair*
- 15 - 235 Nos. 25 and 29, with and without the name of *Schiavone* — — 4 *Do*
- 1-1 - 236 Nos. 30, 31, with and without the name—and 33, without the name — — 5 *Long*

END OF THE SECOND DAY'S SALE.

2172.6.6

Third Day's Sale.

GIACOMO ROBUSTI, called TINTORETTO.

- 10-6 ^{LOT} 237 **T**HE portrait of *Pasquale Cicogna*, Doge of Venice, the only piece ascribed to the artist — — — — —

1 *Walker*

BATISTA FRANCO.

- 7-6 238 Moses striking the Rock, No. 2, *first impression*—Melchisedeck and Abraham, 5—The Arc placed in the temple of Dagon, 6, *second impression* — — — — —
- 11- 239 The Adoration of the Shepherds, No. 8—Christ disputing with the Doctors, 9, *first impression*—and another, not in Bartsch. — — — — —
- 13- 240 The Nativity, not in Bartsch—The Holy Family, 27—and the same subject, 31 — — — — —
- 1-4- 241 The miraculous Draught of Fishes, No. 14—The Deposition, not in Bartsch—Joseph of Arimathea and Nicodemus burying the dead body of Christ, 20—Peter and John healing the cripple, 15 — — — — —
- 7-6 242 The history of Trajan, Nos. 48—53, and two Circles, Allegorical, 57, 58 — — — — —
- 9-6 243 A Bacchanalian Subject, No. 41—Antique Basso-relievo, 45, with *first impression* of part of it—The clemency of Scipio, 54—and two of Animals, 75, 76, on one sheet — — — — —
- 13- 244 Christ on the Cross, with below the Madonna and St. John, not in Bartsch—and the Deluge, No. 3 of Bartsch's Appendix — — — — —

3 *Cathey*

3 *do*

3 *Harriet*

4 *do*

8 *Smith*

6 *do*

2 *Harriet*

PAOLO FARINATI.

- 19- 245 The Magdalen, No. 2—Charity, 4—Venus and Cupid, 6—and the Satyr inebriated, 9, *first impressino* — — — — —

4 *Harriet*

ORAZIO FARINATI.

- 10-6 246 The host of Pharaoh drowned in the Red Sea, No. 1—Christ taken from the Cross, 2 — — 2 *Monce*
 15- 247 The Madonna, Infant Christ and St. John, No. 3—the same subject, 4—and Angels bearing the Cross, 5 — — 3 *Cloues*

BASTISTA D'ANGELO, called DEL MORO.

- 9- 248 The Repose in Egypt, No. 3—Madonna and Child, 6—and the Madonna and Child with Saints, 7 — — 3 *Smith*
 1- -- 249 Holy Family, with Angels, No. 9—and the Monument of a Bishop, 13 — — 2 *Horn*
 11- 250 St. Rock, No. 14—and the Martyrdom of St. Justine, from *Bernardo Campi*, 15 — — 2 *Stoy*
 14- 251 Perseus, Mercury, and Minerva, No. 17—the Marriage of Perseus and Andromeda, 18—and Venus and Cupid, with a View of the Bridge of Verona, 27 — — 3 *Hunt*
 17- 252 Romulus and Remus, No. 29, before mark—The Vestal Tucia, 30—Venus with two Cupids, after *Parmigianino*, with the initials F. P. and the mark of *Batista del Moro*, not mentioned by Bartsch — 3 *Horn*
 2-5- 253 The last mentioned print, first impression, before the mark of *del Moro* — 1 *Woodburn*

MARCO D'ANGELO DEL MORO.

- 1- -- 254 The Marriage of St. Catherine, No. 2, with three copies — — 4 *Horn*
 16- 255 The Sybil and Augustus, No. 3—and the Garden of Love, 8, altered by cutting — — 2 *Stoy*

ANONYMOUS PIECES,

NOT MENTIONED, MORE OR LESS IN THE MANNER OF THE TWO ABOVE ARTISTS.

- 1-1- 256 The Madonna and Child, with the Infant St. John and Elizabeth—Christ praying on the Mount—the burial of Christ, and Jupiter and Antiope — — 4 *Stoy*
 1-10- 257 Charity, after *And. del Sarto*—Meleager and Atalanta, with Cupid—naked standing figures—and a landscape, with a Nymph and Satyrs — — 3 *Hunt*
 18- 258 The figure of Fame, in an oval surrounded by ornaments—Christ healing the Sick man at the pool of Bethesda—and an arabesque with figures — — 3 *Stoy*
 10-6 259 The Madonna washing the Infant Christ, with St. Elizabeth and St. John—The marriage of the Virgin—Justice, sitting, in an oval surrounded by ornaments—and Christ preaching — — 4 *Horn*

- 10 - 260 A group of four Cupids, FR. PAR. INVENTOR — — 1 *Cottley*
 1 - 7 - 261 The Holy Family, with Saints—The Madonna supporting the dead body of
 Christ upon her lap, surrounded by Joseph of Arimathea, Mary
 Magdalen and other disciples—a circular Landscape, bearing a singular
 mark — — — 3 *Mony?*
 8 - 262 Six landscapes, part of a set, probably from *Titiano* — — — 6 *Cottley*

BATISTA FONTANA.

- 2 — 263 Six Landscapes with Figures, Nos. 4, 5, 8, 9, 10—and another of the set,
 not mentioned by Bartsch — — — 6 *Mony?*
 7 - 264 The Wooden Horse introduced into Troy, No. 53. — — — 1 *Cottley*

SEBASTIANO DI VALENTINIS.

- 10 - 265 The Repose in Egypt, No. 1. — — — 1 *Go*

*We introduce here the following pieces, by Artists not noticed by
 Bartsch, not knowing where better to place them.*

BATISTA PITTONI VICENTINO.

- 12 - 266 Five bold etchings of Landscapes — — — 5 *Wathe*

STEFANO DE PERAC.

- 7-6 267 Mary Magdalen in a Landscape—and a View of the Capitol, 1569 — — 2 *Cottley*

FERANDO BERTELLI, *Ex. 1563.*

- 9 - 268 Christ Healing the Sick—and a large Female bust — — — 2 *Hurst*

LUCA BERTELLI, *formis.*

- 7-6 269 The Israelites wounded by the Fiery Serpents, after *Michelangiolo* — — 1 *Mony?*
 10 - 270 The Holy Family, in a Landscape—the Shepherds' Offering, after *Titiano*—
 a Landscape, marked D. B. perhaps by *Domenico Bertelli*—and two
 others anonymous. — — — 5 *Cottley*

CHRISTOFANO BERTELLI.

- 15 - 271 The Conversion of St. Paul, after *Pordenone* — — — 1 *Go*

DOMENICO ZENOI.

- 10-6 272 Francis I. entering the Temple of Jupiter, after *Rosso*—and three portraits
 of the House of Austria — — — 4 *Wathe*

MARTINO ROTA.

- 1 - 273 The Last Judgment, after *Michelangiolo*, No. 28. *second impression*, and the copy, by *L. Gaultier* — 2 *Smith*
 1-5- 274 The Portrait of C. Clusius, No. 63—and that of J. Fichardus, No. 69. 2 *Do*
 2-4- 275 Maria of Austria, No. 80—and five other Portraits, by *Rota*, not mentioned by Bartsch; amongst them *Mary Queen of Scots*. — 6 *Walker*

MELCHIOR MEIER.

- 1-11-6 276 Mentioned by Bartsch in the Account prefixed to his Catalogue of *M. Rota*, p. 256.—The Judgment of Midas, 1581. — 1 *Hunt*

GIACOMO PALMA.

- 10-6 277 A Study, No. 16—The Madonna and Child with Saints, 21—The tutelard Goddess of Rome, 24—Sampson and Dalila, 26 — 4 *Walker*

THE SCHOOL OF FONTAINEBLEAU.

FRANCESCO PRIMATICCIO.

- 17- 278 An etching of two female figures, which, according to Bartsch, is commonly ascribed to his hand—it is more probably by *B. Passarotti* — 1 *Hane*

L. DAVENT.

- 10-6 279 The Madonna and Child, with Saints, No. 1—Christ's Descent into Limbo, 2, and Mary Magdalen borne to heaven by Angels, 4, but in a reverse direction from *Davent's* print — 3 *Atley*
 1-1- 280 Duplicate of No. 1—the Madonna in glory, 8, and Christ in glory, 9 3 *Do*
 10- 281 Alexander taming Bucephalus, No. 12—the story of Brennus and Camillus, 13—Basso-relievo, from the antique, 14, and the Death of Patroclus, 15 4 *Atley*
 6- 282 Three of the Muses, viz. Nos. 22, 24, 25—and two Nymphs with Cupid, 28 4 *Do*
 16- 283 Europa, No. 29—Bellona, 34, and Mars, 35, on one sheet—the River Nymph, 37, and Diana, 39 — 5 *Atley*
 10- 284 Danae, No. 40—a Satyr mal-treated by a Nymph, 41, and Cadmus combatting the Dragon, 42 — 3 *Do*
 9-6 285 Sacrifice to Priapus, No. 43—the Argonauts, 44, and the three huntings, (ovals) 48, 49, and 65 — 5 *Do*
 17- 286 Hercules discovered in bed with Omphale, No. 50—Jupiter pressing the clouds to cause rain, 54, and the Forge of Vulcan, 56 — 3 *Do*
 17- 287 Apollo and the Muses, No. 57—Woman with two children, 58—Nymphs with Vases, and a Young Man drinking, 61—and Men loading Camels, 63 4 *Do*

- 2-5- 288 Jupiter and Antiope—and twelve landscapes with figures, w. 9 $\frac{1}{4}$, h. 6 $\frac{3}{8}$, several
them marked L. D.—not noticed by Bartsch — 13 Lloyd

ANTONIO FANTUZZI.

- 12- 289 A Sybil, No. 2—and Aurora and Tithonus, 7—improperly described by
Bartsch — 2 Cottley
15- 290 Statue of a Female, No. 12—another not mentioned—Nymphs Bathing, 14,
and Cadmus sowing the Dragon's teeth, 15 — 4 Lloyd
17- 291 "ALCYTOE CUM SORORIBUS," &c. No. 16—Triumph of Silenus, 17, the
central part of No. 21—and Achilles and Briseis, 22 — 4 Cottley
1-2- 292 A Sacrifice, No. 27—the fall of Phaeton, and a Nymph and Satyr—not
mentioned — 3 So
18- 293 The story of Seleucus, and a large print of ornaments — 2 Lloyd

DOMENICO DEL BARBIERE.

- 1- 294 The Feast, No. 6—and the figure of Glory, or Fame, 7 — 2 Hunt

HEUY. (P. 368.)

- 1-1- 295 A group of five Children with grapes, the only print by the Artist — 1 Lloyd

I ♀ V.

- 16- 296 Apelles painting Alexander and Campaspe, No. 2—and Venus with Cupids,
drawn in the Sea by Swans, 3 — 2 So

ANONYMOUS PIECES OF THE SCHOOL OF FONTAINEBLEAU.

- 1-7- 297 Adam and Eve, No. 3—Christ washing the Apostles' feet, 22—Christ dead,
on the lap of the Virgin, 29—and John preaching in the Wilderness, 38 4 Cottley
1-9- 298 St. Anthony, and St. John the Evangelist — 1 M. Allen
12- 299 A Roman Emperor haranguing his troops, No. 39—Romulus and Remus
building Rome, 40—and Cleopatra, 41 — 3 Cottley
13- 300 The taking of Troy, No. 44—and the wooden horse, 45 — 2 So
17- 301 Mars and Venus, No. 52—Venus lamenting the death of Adonis, 58—
Nymphs bathing, 60—and Mars and Venus, 61 — 4 Hunt
1-11-6 302 The rape of Proserpine, No. 66—Hercules and Omphale, 67—Neptune
creating the horse, 68—and the death of Adonis, 69 — 4 Cottley
-19- 303 Cupids sporting with Apples, No. 70—and the forge of Vulcan, 71—and
the judgment of Paris, 72 — 3 So

- 15 - 304 Psyche receiving the vase of ointment from Proserpine, No. 74—Nymphs with vases, and a young man drinking, 81—A city in flames, evacuated by its inhabitants, 83—and the marriage of Apelles and Campaspe, 84 4 *Atley*
- 1 - 305 Merchants loading Camels, No. 92—Shipwreck, from Rosso, 94—A Battle, 96—A *Ditto*, 98, *imperfect*—and the vice of Drunkenness, 108 — 5 *Stoyd*

PIECES NOT DESCRIBED BY BARTSCH.

- 1 - 306 The transgression of Adam and Eve—Solomon worshipping before the Ark, a frieze—Charity, a small upright print, and two Holy families — 5 *Row*
- 17 - 307 Six slight etchings, perhaps by *Rosso*, viz.—The Adoration of the Shepherds, *w.* 7 $\frac{3}{4}$, *h.* 6 $\frac{1}{2}$ —same subject, *h.* 9 $\frac{1}{2}$, *w.* 7 $\frac{3}{4}$ —and four others 6 *Stoyd*
- 3 - 308 The Annunciation, after *Rosso*, with unknown monogram of engraver—Holy family, after the same—and the last judgment — 3 *Atley*
- 10 - 309 Christ taken down from the Cross, large upright oval, 1543—the design improperly ascribed to *Raffaello* — 1 *Stoyd*
- 17 - 310 Socrates and Xantippe, after *L. Penni* — 1 *Stoyd*
- 11 - 311 Silenus supported by two Satyrs, from *L. Penni*, original and copy 2 *Atley*
- 7 - 312 Two, of boys playing, one of them a frieze, perhaps from *Rosso*—two small upright prints of boys, probably by *L. Darent*, after *Primaticcio*—and a print of Bacchus, from the antique — 5 *Stoyd*
- 12 - 313 Cupids sporting with apples—Neptune drawn by sea horses—a single figure, after *Rosso*, and two others — 5 *Stoyd*
- 14 - 314 A battle, with a Warrior fallen from his Chariot—and a singular festival, after *Primaticcio* — 2 *Atley*
- 2 - 315 Eight etchings of Termini — 8 *Row*
- 3 - 316 A chariot with Neptune and a Nymph drawn by Serpents, date 1545, with mark, perhaps the design for a piece of plate—and Apollo and Daphne, a circle, marked J. S. 1582 — 2 *Atley*
- 16 - 317 Six small upright prints of Sea Monsters, *curious* — 6 *Stoyd*

ENGRAVERS NOT IN BARTSCH.

P. WOERIOT.

- 10 - 6 318 Phalaris put into the brazen bull—and a Woman with two Children throwing herself into the flames — 2 *Row*

RENATUS BOYVIN.

- 10 - 6 319 Susannah and the Elders—the Madonna and Child with St. John—Christ with the Chalice and Cross—and the Assumption of the Virgin, after *Rosso* — 4 *Atley*

- 1 5 - 320 Empedocles—Cephalus and Procris, single figures—and Diana in an ornamented oval, after *Rosso* — — 4 *Binda*
- 15 - 321 Clelia passing the Tyber—and two of figures in Masquerade, after *Rosso* 3 *Cutler*
- 2 12 6 322 The dance of the Dryads—Francis I. entering the temple of Jupiter—Amphiarus and his brother Amphinomus, saving their parents upon the burning of Syracuse—and a ceiling representing Jupiter, surrounded by the other Gods, from *Rosso* — — 4 *Binda*
- 1 - 323 Jupiter and Calisto—and four others, after *Rosso* — — 5 *Cutler*
- 19 - 324 Venus, Cupid, and Satyr—and a Nymph, with two Cupids, and a Satyr, after *Luca Penni* — — 2 *Gu*

STEPHANUS DE LAULNE.

- 7 - 325 Six pieces, probably after *Luca Penni* — — 6 *Gu*
- 13 - 326 A Bacchanalian Procession, "PAUL DE LA HOUUE, excud."—Venus with Nymphs and Cupids, by P. BIARD, after *G. Romano*—and two small anonymous etchings, after *Primaticcio* — — 4 *Mog*

BARTSCH. Vol. 12.

PRINTS IN CHIARO-SCURO, BY ITALIAN ARTISTS.

- 10 - 327 The Adoration of the Magi, *Class II. No. 2*—the same subject, 3—the presentation in the temple, 6—*first impression*—the repose in Egypt, after *Baroccio*, 11—and Christ healing the sick man at the Pool of Bethesda, 14 — — 3 *Cutler*
- 10 - 328 Christ healing the lepers, *Class II. No. 15*—*first and second impressions*—Christ with Mary Magdalen in the house of the Pharisee, 17—The Madonna's head, *Class III. 3*—small Madonna and Child, 4—and two larger ditto, from *Guido*, 6, 7 — — 7 *Wellington*
- 1 2 - 329 Madonna and Child, from *Vanni*, No. 11—Madonna and Child, with St. John, in an oval, after *Parmegianino*, 12—*two impressions and a copy*, marked F. M. F.—Same subject, after *Al. Casolano*, 13—Holy Family, after *Coreggio*, 18—*first impression*—and the Marriage of St. Catherine, after *Ditto*, 19 — — 7 *Gu*
- 1 2 - 330 Madonna and Child with a Saint, after *Casolano*, No. 22—Madonna and Child with Saints, after *Parmigianino*, 24—A similar Subject, 26, *first and second impressions*—The Madonna and Child with St. Ann, after *L. da Vinci*, 28—and two Apostles, *Class IV, 5 and 7*, after *Parmigianino* — — 7 *Smith*

17 -	331	St. Andrew, by <i>Dom. Beccafumi</i> , Class IV. No. 13	—	—	1 <i>Bunda</i>
1 - 8 -	332	St. Peter, by the same, No. 14	—	—	1 <i>Wetherley</i>
1 - 4 -	333	Another Apostle, by the same, No. 15	—	—	1 <i>Atley</i>
1 - 7 -	334	St. John the Baptist No. 17—St. Peter preaching, 25—The Martyrdom of two Saints, 28—St. Jerome, after <i>Guido</i> , 33, two impressions—and the four Doctors of the Church, 35, after or by <i>Beccafumi</i>	—	—	6 <i>Lloyd</i>
14 -	335	St. Cecilia, No. 37, first impression—The Sybil, after <i>Raffaello</i> , Class V. 6, copy—The Sybil and Augustus, 7—Mutius Scævola, VI., 7—The Death of Ajax, after <i>Polidoro</i> , 9	—	—	5 <i>Hess</i>
16 -	336	Diogenes, by <i>Ugo da Carpi</i> , after <i>Parmegianino</i> , No. 10—and Venus with Cupids, in an oval, by <i>Ditto</i> , after <i>Raffaello</i> , Class VII., 3	—	—	2 <i>For</i>
18 -	337	Circe and the companions of Uliesses, three different, Nos. 6, 7, 8—Jason, 19—Nymphs bathing, 22—Bellona, 23—and Apollo and Marsyas, half of No. 24	—	—	7 <i>Smith</i>
1 - 4 -	338	Saturn, No. 27, first and second impressions—and the Virtues, Class VIII., Nos. 1—6, and 8	—	—	9 <i>Atley</i>
1 - 15 -	339	Duplicate, Class VII. No. 27—The Wheel with the Fates, VIII., 13—X. 1, 3, 10 (copy) and 13—and two impressions of No. 12, by <i>Beccafumi</i>	—	—	8 <i>Lloyd</i>
1 - -	340	The Judgment of Solomon, a small upright Print—A Holy Family, after <i>Andrea Schiavone</i> —and the Infant Christ and St. John, by <i>Coriolanus</i> —neither of them in <i>Bartsch</i>	—	—	3 <i>For</i>

WOOD ENGRAVINGS, AFTER TITIANO, &c.

12 -	341	The Deluge, on two sheets	—	—	1 <i>Money</i>
10 -	342	The passage of the Red Sea, in twelve sheets, by <i>Dominico delle greche</i> , 1549, in a portfolio	—	—	1 <i>So</i>
16 -	343	The triumph of Christ, in eight pieces	—	—	1 <i>Atley</i>
1 - 1 -	344	Landscape with St. Jerome and Lions— <i>Ditto</i> , with Cattle and figures—St. Sebastian, and other Saints, by <i>Andriani</i> —The adoration of the Shepherds, after an unknown Artist—and the Madonna and Child with St. George, after <i>Coreggio</i>	—	—	5 <i>For</i>

BARTSCH. Vol. 15.

PRINTS BY ANONYMOUS ENGRAVERS—FOLLOWERS OF MARC ANTONIO.

1 - 9 -	345	Joseph making himself known to his brethren, page 11, No. 6—The Nativity, p. 14, 2, second impression.—Peter and John healing the cripple, p. 16, 5—Virgin and Child, p. 21, 12—John the Baptist, p. 25, 4	—	—	5 <i>So</i>
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|--------|-----|--|---|-----------------|
| 1-11- | 346 | The Transfiguration, after <i>Raffaello</i> , page 19, No. 9—and the Sybil, after <i>Ditto</i> , p. 28, 7 | 2 | <i>Wootley</i> |
| 10- | 347 | The Horatii and Curiatii, page 29, No. 2—The Magnanimity of Scipio, p. 30, 3 | 2 | <i>Bonson</i> |
| 10- | 348 | The Victory of Scipio, page 31, No. 4—Battle at the Port of Ostia, p. 34, 7 | 2 | <i>Do</i> |
| 5-15-6 | 349 | Two small pieces in the manner of <i>Bonason</i> , each representing Mercury and Pandora, page 35, Nos. 1, 2 | 2 | <i>Woodburn</i> |
| 1-11-6 | 350 | Venus and Cupid, after <i>Parmegianino</i> , page 37, No. 6, <i>first impression</i> | 1 | <i>Wootley</i> |
| 15- | 351 | Cupid with a Griffin, after <i>Raffaello</i> , page 39, No. 8, and Cupid riding on a goat, not in Bartsch | 2 | <i>Wootley</i> |
| 1-10- | 352 | Diana in her Car, oval, page 36, No. 9—and an Allegorical piece, p. 54, 11 | 2 | <i>Do</i> |
| 19- | 353 | The birth of Adonis, page 42, No. 12—Niobe, p. 42, 13—The feast of the Gods, p. 43, 14—The figure of Adam, from <i>Michelangiolo</i> , p. 50, 7—and the story of the dead King shot at by his sons with arrows, p. 52, 9 | 5 | <i>Wootley</i> |
| 1-11-6 | 354 | The two men with Oxen drinking, page 51, No. 8, <i>first impression</i> | 1 | <i>Woodburn</i> |

L 113-2-0

END OF THE THIRD DAY'S SALE.

Fourth Day's Sale.

VARIOUS OF THE PERIOD NOT MENTIONED BY BARTSCH.

5-6	LOT 355	ADAM receiving the Apple from Eve, probably by a German Artist—The birth of Cain, and Moses after <i>Parmegianino</i> , an upright oval	3	<i>Ford</i>
8-	356	The birth of the Virgin, after <i>And. del Sarto</i> —The Meeting of Mary and Elizabeth, after Ditto—and the Crucifixion, (<i>Romæ Anto. Lafrerii</i>) after <i>Michelangiolo</i>	3	<i>Colnaghi</i>
8-	357	The last Judgment, after <i>Michelangiolo</i> , no engraver's mark	1	<i>Atley</i>
1-1-	358	A group of Devils, from the last Judgment—The Sybil Lybica—a single figure from the Crucifixion of St. Peter—and the Monument of Julius II. all after the same artist	4	<i>Colnaghi</i>
16-	359	The dream—the Archers—and Venus and Cupid, from <i>Ditto</i>	3	<i>Flane</i>
7	360	Part of the Frieze of Niobe, and another, after <i>Polidoro</i> —and an unknown subject of ten naked figures	3	<i>Hurst</i>
17-	361	A satyr blowing a horn, and a man carrying a naked woman, after <i>And. Mantegna</i> —The story of the vestal carrying water in a sieve—Apollo and Marsyas—and the Wolf with Romulus and Remus	4	<i>W. Herby</i>
7-6	362	An assembly of Philosophers—Three Cupids—"Micha-Ange. bonarotanus" &c. "etatis, sue 23."—and two of Termini	5	<i>Smith</i>

JACOPO CARAGLIO.

1-1-	363	The Marriage of the Virgin, after <i>Parmigianino</i> , No. 1—and the Annunciation, after <i>Tiziano</i> , 3	2	<i>Ford</i>
1-6-	364	The Annunciation, after <i>Raffaello</i> , No. 2	1	<i>Atley</i>
17	365	The Adoration of the Shepherds, after <i>Parmigianino</i> , No. 4, with copy, reverse, by <i>Mauro Oddi</i> —The Descent of the Holy Spirit, after <i>Raffaello</i> , 6—and the Martyrdom of St. Peter and St. Paul, after <i>Parmigianino</i> , 8	4	<i>Flane</i>

- 1-3-366 The Holy Family, after *Raffaëlle*, No. 5 — — 1 Lane
- 12-5-367 The Loves of the Gods, after *Pierino del Vaga and Rosso*, Nos. 9—23; the set, according to Bartsch, complete, except that No. 10 is a copy, reverse;—also, a copy, reverse, of No. 18. Further, four pieces of the series not known to Bartsch—viz. Venus lamenting the Death of Adonis—Jupiter and Io in the Cloud—Jupiter and Semele, and Apollo and Hyacinthus. Also, another of similar dimensions, but engraved in a different manner, representing Jupiter and Antiope — — 21 Alley
- 7-368 The heathen Gods and Goddesses, in niches, after *Rosso*, Nos. 24—43, wanting 27, 29, 30, 35, 39, 41, 42;—also, three by another engraver 16 Le
- 9-369 The Labours of Hercules, after *Rosso*, Nos. 44—49, wanting 46 — 5 Smith
- 9-6-370 Mercury and Psyche, after *Raffaëlle*, No. 50—Mars and Venus with Cupids, after *Rosso* 51—and the Dispute between the Muses and the Pierides, after *the same*, 53 — — 3 Alley
- 9-371 The Assembly of the Gods, after *Raffaëlle*, No. 54 — — 1 Smith
- 2-4-6-372 A female Figure intended to personify War, No. 55—A Woman seated upon a rock in the sea, a circle, 56—and the Spectre, after *Rosso*, 58 3 W. H. H. H.
- 2-17-373 A Battle, said to be after *Raffaëlle*, No. 59—Æneas and Anchises, after *Ditto*, 60—and Diogenes, after *Parmigianino*, 61 — — 3 W. H. H. H.
- 1-9-374 The last mentioned print, duplicate—Alexander and Roxana, after *Raffaëlle*, No. 62—the same design engraved in a reverse direction by the Master of the Die—and the Rape of the Sabines, after *Rosso* — — 4 W. H. H. H.
- 2-2-375 Ixion embracing the Cloud, Appendix No. 1—and Mary Magdalen embracing the Cross, in the manner of CARAGLIO, two impressions — — 3 Alley
- 17-376 The Madonna seated with the Child in the lap of St. Ann, with, on the right, St. Sebastian, and, on the left, St. Rock. 'IO. JACOBUS VERO-NENSIS, FE.' 'Stella celi extirpavit,' &c.—including an arabesque border, h. 13½, w. 9—not in Bartsch — — 1 G.

GIULIO BONASONE.

- 1-4-377 God creating the Animals—placed by Bartsch, No. 1, of the anonymous pieces—but doubtless by *Bonasone*. — — 1 Lane
- 1-8-378 The Creation of Eve, after *Michelangiolo*, No. 1 — — 1 Hunt
- 7-6-379 Noah and his Family leaving the Ark, No. 4 — — 1 Smith
- 10-380 Moses striking the Rock, and ordering the Israelites to collect Manna in the Wilderness, after *Parmigianino*, No. 5 — — 1 Clowes
- 2-2-381 Judith and Holofernes, after *Michelangiolo*, No. 9 — — 1 Alley
- 1-1-382 Six of the Life of Christ, Nos. 10—37; viz. 17, 23, 24, 31, 32, 33 — — 6 Hunt

1-2-	383	The Adoration of the Shepherds, after <i>G. Romano</i> , No. 33—and the Holy Family, 46	—	—	2	Atley
1-14-	384	The Madonna fainting, supported by the other Maries, after <i>Raffaello</i> , No. 50—and the Madonna and Child, 52	—	—	2	Wetherby
2-2-	385	The Holy Family, with Mary Magdalen with the vase of ointment, after <i>Parmigianino</i> , both plates, Nos. 54, 55	—	—	2	Ford
2-13-	386	The Holy Family, No. 58, from the engraver's own design, <i>very rare</i> —and the Madonna and Child with Saints, after <i>Parmigianino</i> , 61	—	—	2	Hurst
1-11-6	387	The Madonna and Child in the Clouds, with, below, St. Jerome and St. John Baptist, after <i>Parmigianino</i> , No. 62	—	—	1	Mane
2-3-	388	The Dead Body of Christ supported by the Madonna and two Angels, after <i>Michelangelo</i> , No. 64, and the Holy Family, after <i>Ditto</i> , 66	—	—	2	Hurst
1-10-	389	The Holy Family, with Elizabeth, the infant St. John and other Figures, No. 68	—	—	1	Do
2-14	390	The Holy Family, with the infant St. John and an Angel, in a landscape, after <i>Titiano</i> , No. 69	—	—	1	Atley
13	391	St. Rock, after <i>Parmigianino</i> , No. 70—and St. Cecilia, after <i>Raffaello</i> , 74	—	—	2	Smith
1-4	392	St. Paul preaching, after <i>Pierino del Vaga</i> , No. 72—and Peter and John healing the Cripple, after <i>Ditto</i> , 73	—	—	2	Birch
17-	393	St. Mark, after <i>Ditto</i> —No. 75	—	—	1	Hurst
1-14-	394	The Birth of St. John the Baptist, after <i>Pontormo</i> , No. 76	—	—	1	Atley
1-	395	The last Judgment, after <i>Michelangelo</i> , No. 80, not an early impression—and the Marriage of St. Catharine, after <i>Parmigianino</i> , 47, with the copy	—	—	3	Ford
16-	396	The elder Scipio wounded, after <i>Polidoro</i> , No. 81	—	—	1	Clowes
1-15-	397	Clelia passing the Tyber, after <i>Polidoro</i> , No. 83	—	—	1	Hurst
1-10-	398	The last mentioned print, duplicate—and the Battle of Constantine, No. 84.	—	—	2	Birch
3-5-	399	The entrance of the Wooden Horse into Troy, after <i>Primaticcio</i> , No. 85.	—	—	1	Atley
1-15-	400	Circe, after <i>Parmigianino</i> , No. 86—and another of the same subject, treated differently, after <i>the same</i> , no engraver's mark—with copy reverse, not in Bartsch	—	—	3	Ford
10-	401	Silenus, No. 88—and Midas, 89	—	—	2	Smith
1-11-6	402	Apollo and Marsyas, No. 91	—	—	1	Woodman.
16-	403	Bacchus in his Car, No. 90—Mars and Rhea Silvia, a composition of many figures, classed by Bartsch with the anonymous pieces, Page 53, No. 10—and Nos. 93, 94, and 96, by <i>Bonasone</i>	—	—	5	Smith
1-17-	404	Nymphs and Satyrs bathing, No. 97—and the Story of Jason and Medea, 98	—	—	2	Woodman
2-11-	405	The Chariot of the Sun, No. 99	—	—	1	Atley

1-13	- 406	Alexander and Roxana, No. 100	—	—	—	1	Woodburn
1-16	- 407	Cupid surprised in Elysium, No. 101	—	—	—	1	g
2-3	- 408	Mercury and the Daughters of Aglaurus, No. 102—and Neptune appeasing the Tempest raised by Eolus, No. 104	—	—	—	2	Atley
2-2	- 409	Venus and Cupid in a Car, drawn by Swans, No. 105	—	—	—	1	g
1—	- 410	The Triumph of Love, No. 106	—	—	—	1	Hane
1-1	- 411	The Rape of Europa, No. 109	—	—	—	1	Cotrugli
1-0	- 412	Hercules driving away the oxen of Gerion, No. 110—and the Judgment of Paris, 112	—	—	—	2	Hunt
1-11-6	- 413	Eleven of the History of Juno, Nos. 113—134: viz. No. 114, 115, 117, 118, 119, 121, 122, 124, 127, 131, 132	—	—	—	11	g
2-3	- 414	Leda, Diana, &c. in niches, Nos. 140—143	—	—	—	4	Cotrugli
3-5	- 415	One of the Loves of the Gods, No. 162—Venus attired by the Graces, 167—and Mercury and Minerva, after <i>Parmigianino</i> , 168	—	—	—	3	De Hally
2-16	- 416	Pan, with a Nymph and a Child, near a terminus, No. 170	—	—	—	1	Cotrugli
4-6	- 417	Ulysses and Calypso, with Mercury descending from the Heavens with the instructions of Jupiter, No. 171—two impressions, one of them an unfinished proof, PERHAPS UNIQUE	—	—	—	2	Woodburn
16-	- 418	Saturn, after <i>G. Romano</i> , No. 172	—	—	—	1	Hinda
10-6	- 419	Sea Nymphs and Tritons, No. 173—and an unknown subject, after <i>G. Romano</i> , 174	—	—	—	2	Atley
2-13	- 420	The Bath, No. 177	—	—	—	1	Woodburn
1-15	- 421	Nine of the Anatomical Figures, Nos. 329—341; viz. 329, 330, 331, 333, 334, 335, 339, 340, 341, rare	—	—	—	9	Hunt
3-15	- 422	The Portrait of Philip II. of Spain, No. 343, rare	—	—	—	1	Hinda
2-12-6	- 423	Ditto of Cardinal Bembo, No. 344	—	—	—	1	g
1-11-6	- 424	Ditto of Raffaelle, or rather perhaps of Marc'Antonio, No. 347	—	—	—	1	g
4—	- 425	Ditto of Cardinal Nicolao Ardinghello, No. 348	—	—	—	1	g
15	- 426	The temple of Neptune, J. B. F., No. 351, but doubtful if by <i>Bonasoni</i> —and two friezes of grotesque figures, 353, 354	—	—	—	3	g

DOUBTFUL PIECES.

7-	- 427	Ceres and Cupid, I. B. O., and Bacchus, its companion, Nos. 2, 3	—	—	—	2	Hane
17	- 428	Diana at the Chase, V. C. No. 5, believed to be by <i>Vicenzo Caccianemici</i> , after <i>Parmigianino</i>	—	—	—	1	g

PIECES NOT IN BARTSCH.

- 15- 429 Hercules, attended by a Philosopher, measuring a Sphere, *h.* 4½, *w.* 3½—
A female seated on the right, asleep, near an altar; in the air a Genius,
who is blowing with a horn into her Ear; behind them part of a second
female, and on the left, a Cupid with a torch, *w.* 9½, *h.* 7; both these
by *Bonasone*—and a circle (doubtful) containing three allegorical figures
8-6 430 The flight into Egypt, after *Raffaele*, most probably by *Bonasone*, though
placed by Bartsch among the Anonymous pieces—and the 'Madonna del
Sacco', after *Andrea del Sarto*, dated 1573 — —

3 *Atley*2 *Smith*

THE MASTER OF THE DIE.

- 1-11-6 431 The Annunciation, not mentioned by Bartsch — —
1-2 432 Joseph sold by his brethren, after *Raffaele*, No. 1—Christ bearing his
Cross, 2—and the Crucifixion, 3 — —
1-1- 433 The dead body of Christ supported by two Angels, &c. No. 5, *second*
impression, with date, 1540—The Coronation of the Virgin, 10—Christ's
charge to Peter, 11—and St. Sebastian, 14, all of them from designs
of the *School of Raffaele* — —
11- 434 Venus wounded in the foot by a thorn, after *Raffaele*, No. 16, *second*
impression—Hercules driving away Envy from the abode of the Muses,
after *B. Peruzzi*, 17—and Ceres in her Car, 18, *second impression*
19- 435 The Story of Apollo and Daphne, Nos. 19—22, *first impressions*. They are
perhaps from the designs of *Peruzzi*, but are ascribed, in the retouched
state of the plates, to *Giulio Romano* — —
11- 436 Apollo and Venus in their Cars, Nos. 24, 25, copy—Venus and Juno in
their Cars, 26—The Phenix, 76, copy—Children playing with a goat,
29, copy—and the Story of Jason and Creusa, after the Antique, 28
1-17- 437 The Sacrifice to Priapus, No. 27, *the original, and two impressions of the*
copy—Cupids sporting, after *Raffaele*, 30—and Apollo and Marsias,
after *Ditto*, 31, *first and second impressions* — —
16- 438 The designs for Tapestry, after *Raffaele*, Nos. 32—35, one of them not a
good impression — —
16- 439 Two friezes of Cupids, after *Raffaele*, Nos. 36, 37—the Marriage of Cupid
and Psyche, after *Ditto*, 38—and Aeneas and Achises, after *Ditto*, 72
second impression — —
11- 440 The victory of Scipio, over Syphax, No. 73—and the triumph of Scipio,
74, *first impressions—with copy, reverse, of the last piece* — —

1 *None*3 *Woodburn*4 *None*3 *Hixon*4 *Atley*6 *Smith*6 *Shipley*4 *None*4 *So*3 *Smith*

- 1-1- 441 The frieze of Cupids, No. 37—*first impression, before the letter B. on the die*—A combat of two Gladiators, 77—the Naval Combat, 78, a bad impression—and the naked men fighting with wild beasts, after *Giulio Romano*, 79 ———— 4 *Jeffrey*
- 7-7- 442 A volume, containing the history of Cupid and Psyche, after *Raffaello*, Nos. 39—70, for the most part, *first impressions*, but without the bottom margins, with duplicates of four of the prints; and further, the additional piece, 71, which appears to have been originally intended to form one of the series ———— 37 *Woodburn*

NICCOLO BEATRICETTO.

- 2-4- 443 The portrait of Henry II. King of France, No. 3, *second impression* 1 *Motters*
- 8-6 444 The death of Abel, *first impression*, No. 8, and the Birth of the Virgin, after *B. Bandinelli*, 11 ———— 2 *Smith*
- 1-9- 445 The Annunciation, after *Michelangiolo*, No. 12, *first impression*—and the Massacre of the Innocents, after *Bandinelli*, 14 ———— 2 *Hane*
- 8-6 446 Christ raising the Daughter of Jairus, after *Muziano*, No. 15 ———— 1 *Smith*
- 13- 447 Christ with the Samaritan Woman at the Well, after *Michelangiolo*, No. 17, copy A.—The Ascension of Christ, after *Raffaello*, 21—and Christ's descent to Limbo, after *Ditto*, 22, *second impression* ———— 3 *Do*
- 2-6- 448 The Holy Family, No. 24—and St. Michael, after *Raffaello*, 30, rare 2 *Rinda*
- 1- 449 The Conversion of St. Paul, after *Michelangiolo*, No. 33—and the Cross adored by various Saints, 35 ———— 2 *Do*
- 1-13- 450 The fall of Phaeton, after *Michelangiolo*, No. 38—Titius devoured by the Vulture, after *Ditto*, 39, copy—and the Bacchanalian piece, after *Ditto*, 40 ———— 3 *Heber*
- 1- 451 The death of Meleagar, No. 41 ———— 1 *Hane*
- 1-13- 452 A later impression of the same—The sacrifice of Iphigenia, No. 43—The conflict between Apollo and Cupid, after *Bandinelli*, 44—The Basso-relievo of Marcus Aurelius, 88—and *Roma Victrix*, 89 ———— 5 *Heber*
- 1-1- 453 Various of Statues, &c. from the Antique, viz. Nos. 92, 94, 95, 96, 97 5 *Rinda*
- 2-2- 454 Various of ancient temples, &c. viz. Nos. 99, 100, 101, 102, 103, 105 ———— 6 *Do*

ENEAS VICO.

- 1-3- 455 Judith and Holophernes, after *Michelangiolo*, No. 1—The Annunciation, 3, *first impression*—and the Madonna and Child in the Clouds, after *Marc Antonio*, 6 ———— 3 *Co. Inghini*

16 -	456	The burial of Christ, after <i>Raffaello</i> , No. 7—and the same subject differently treated, after the same, 8	—	2	<i>Atley</i>
2 -	457	St. George and the Dragon, after <i>Giulio Clovio</i> , No. 12	—	1	<i>Hober</i>
14 -	458	The conversion of St. Paul, after <i>F. Salviati</i> , No. 13	—	1	<i>Binda</i>
1 -	459	The Battle of the Amazons, No. 14—large margin	—	1	<i>Chaplin</i>
1-13 -	460	The Battle of the Amazons, No. 14— <i>Lucretia</i> , after <i>Marc Antonia</i> , 16 and the same subject, after <i>Parmigianino</i> , 17	—	1	<i>Hober</i>
1-3 -	461	The three Graces, after the Antique, No. 20— <i>Mars and Venus</i> , 21, first impression— <i>Flora</i> , 23, <i>Venus</i> , 24, and <i>Leda</i> , 25	—	5	<i>Binda</i>
3 -	462	<i>Mars and Venus</i> , with <i>Vulcan</i> working at his forge, No. 27—very rare, with an impression of the plate in its altered state	—	2	<i>Atley</i>
14 -	463	The Muses, &c. after <i>Rosso</i> , No. 28—the Centaurs and the <i>Lupithæ</i> , 30, and the forge of <i>Vulcan</i> , after <i>Primaticcio</i> , 31	—	3	<i>Smith</i>
1-6 -	464	A Bacchanalian Procession, No. 32—the Old Woman about to step into the grave, 36—a Sacrifice, 38—the Old Woman spinning, after <i>Parmigianino</i> , 39, with a copy—and a Young Woman looking at herself in a mirror, from the same—not in <i>Bartsch</i>	—	6	<i>Binda</i>
1-6 -	465	The two Pilgrims, after <i>Vasari</i> , No. 40—two Statues, 42, and the Woman with the owl, after <i>Parmigianino</i> , 45, original and copy—the real original being mistaken by <i>Bartsch</i> for the copy	—	4	<i>go</i>
2-12-6	466	The Roman Courtezan with <i>Virgil</i> in the basket, No. 46—first impression—and the <i>Rhinoceros</i> , 47	—	2	<i>Snijphout</i>
16 -	467	Fanciful composition of many children, &c. after <i>Michelangiolo</i> , No. 48—and the Academy of <i>Bandinelli</i> , 49, second impression	—	2	<i>Binda</i>
5-2-6	468	The set of Antique Gems, No. 100—133 in three pieces—before the plates were cut—not known to <i>Bartsch</i>	—	3	<i>Hane</i>
2-12-6	469	The portrait of <i>Cosimo de Medici</i> , No. 239—Ditto of <i>Henry II.</i> of France, 247—Ditto of <i>Laura Terracina</i> , 248—and one of the Emperor <i>Charles V.</i> not mentioned	—	4	<i>Binda</i>
2-3 -	470	The portrait of <i>Giovanni de Medici</i> , No. 254	—	1	<i>Hober</i>
3-11 -	471	The portrait of the Emperor <i>Charles V.</i> No. 255	—	1	<i>go</i>
1-10 -	472	The Antonine Column, No. 418—copy—a Vase, 421—one of Trophys—a frieze of Grotesques, 453—and a Nativity, not in <i>Bartsch</i> , catalogue of <i>E. Vico</i>	—	5	<i>Binda</i>

END OF THE FOURTH DAY'S SALE.

1887-19-0

Fifth Day's Sale.

PIECES BELIEVED TO BE BY ENEA VICO.

But not in Bartsch's Catalogue of his Works.

8-6	LOT 473	THE Nativity last mentioned—Dido at the Funeral Pile, after <i>Parmigianino</i> —Lucretia, with singular mark—Minerva, after <i>Parmegianino</i> —and the Fall of Phaeton, after <i>Michelangiolo</i>	—	—	5	<i>Woodburn</i>
8-6	474	The fall of the Giants, after <i>P. del Vaga</i>	—	—	1	<i>Woodburn</i>
1-1-	475	Twenty-four, small, of Emblems	—	—	24	<i>do</i>

GIOVANNI BATISTA MANTOVANO.

1-7-	476	The Madonna and Child, No. 2—and the Resurrection, 5	—	—	2	<i>do</i>
-7-	477	David and Goliath, No. 6	—	—	1	<i>Cottley</i>
1-10-	478	Mars and Venus, in a circle, No. 7—and Cupid sleeping on a Couch, 8	—	—	2	<i>Wainwright</i>
1-13-	479	Jupiter and Deoide, No. 9, rare	—	—	1	<i>Woodburn</i>
1-16-	480	Cupid playing on a Musical Instrument, No. 10—Minerva, 11—and Hercules and Antæus, 12	—	—	3	<i>do</i>
1-15-	481	Paris and Helen, No. 14	—	—	1	<i>Wainwright</i>
1-7-	482	A Warrior on horseback, No. 15—and the Standard-bearer, 16	—	—	2	<i>Woodburn</i>
1-11-6	483	The river God, No. 19	—	—	1	<i>Wainwright</i>
2-7-	484	The naval combat, No. 20	—	—	1	<i>do</i>
2-2	485	The Israelites tormented by Serpents, after <i>Michelangiolo</i> , with the mark of the engraver—A study of two horses' heads, also with the mark—and a holy family, after <i>Marc Antonio</i> , without mark. Neither of them in Bartsch	—	—	8	<i>Woodburn</i>

GIORGIO MANTOVANO.

1-11-6	486	The meeting of Mary and Elizabeth, after <i>F. Salviati</i> , No. 1	—	1	<i>Car</i>
2-6-	487	The repose in Egypt, after <i>Giulio Campi</i> , No. 4	—	1	<i>do</i>
1-11-6	488	The last Supper, after <i>Lambert Lombard</i> , No. 6	—	1	<i>Same</i>
12-	489	The Crucifix, in a glory of Angels, No. 8—and the Resurrection, 9	—	2	<i>Atley</i>
1-5-	490	The Martyrdom of St. Barbara, No. 10—and the Marriage of St. Catharine, after <i>Coreggio</i> , 11	—	2	<i>Binda</i>
2-	491	The Marriage of St. Catharine, after <i>Primaticcio</i> , No. 12—and the dead body of Christ, supported by the Father, 14	—	2	<i>Same</i>
1-10-	492	The Prophets and Sybils, after <i>Michaelangiolo</i> , No. 17—22	—	6	<i>Woolley</i>
1-11-6	493	Cajus Marius, after <i>Polidoro</i> , No. 26—and Tarquin and Lucretia, after <i>Giulo Romano</i> , 27	—	2	<i>do</i>
1-2-	494	The Trojans deceived by Sinon, No. 28—and the entrance of the Greeks into Troy, 29	—	2	<i>Atley</i>
15-	495	Neptune, No. 30, <i>two impressions</i> —and Thetis, 33	—	3	<i>Woodburn</i>
16-	496	Victory, No. 34—and Venus and Vulcan, with Cupids, 35	—	2	<i>Smith</i>
1-2-	497	The four upright Ceiling Pieces, after <i>Primaticcio</i> , Nos. 36—39	—	4	<i>Woodburn</i>
3-13-6	498	Venus bathing, after <i>Luca Penni</i> , No. 40	—	1	<i>Binda</i>
1-1-	499	The Farnese Hercules, No. 41, <i>broad margin</i>	—	1	<i>Atley</i>
1-11-6	500	Venus and Adonis, after <i>Teodoro Ghisi</i> , No. 42—and Diana carried by Orion, after <i>Luca Penni</i> , 43	—	2	<i>Binda</i>
1-14-	501	Cupid and Psyche, after <i>G. Romano</i> , No. 45—and the triumph of Bacchus, in an oval, 46	—	2	<i>Woodburn</i>
1-17-	502	The Fates, after <i>G. Romano</i> , No. 47—and the oval ceiling pieces, after <i>Primaticcio</i> , 48—51	—	5	<i>Car</i>
1-19-	503	Jupiter and Antiope, after <i>Primaticcio</i> , No. 52—and Venus and Vulcan, after <i>Pierino del Vaga</i> , 54	—	2	<i>Woodburn</i>
1-10-	504	The sleeping faun and the goat, after <i>G. Romano</i> , No. 55—and the birth of Memnon, after <i>the same</i> , 57	—	2	<i>Atley</i>
1-	505	Mount Parnassus, after <i>L. Penni</i> , No. 58—and Jupiter with other Gods, a ceiling piece, after <i>Primaticcio</i> , 59	—	2	<i>Woodburn</i>
2-10-	506	The Judgment of Paris, No. 60	—	1	<i>do</i>
7-17-6	507	The same, <i>first impression</i> , with different background over the head of Venus, and without inscription, <i>extra rare</i>	—	1	<i>do</i>
2-	508	The death of Procris, after <i>G. Romano</i> , No. 61, <i>before the address of Lafreri</i>	—	1	<i>Atley</i>
2-14-	509	Angelica and Medoro, after <i>Teodoro Ghisi</i> , No. 62	—	1	<i>Woolley</i>

- 1 — 510 The Surgeon cupping a sick person, after *G. Romano*, No. 63—and Danae in the boat, after *the same*, 65 — 2 *hair-wright*
- 2-4- 511 The Calumny of Apelles, after *Luca Penni*, No. 64 — 1 *Flame*
- 1-4- 512 The same—duplicate — 1 *Pin*
- 3-8- 513 The Dream, No. 67 — 1 *Flame*
- 1-11-6 514 The procession of Captives, after *G. Romano*, No. 68 — 1 *wooden*
- 2-12-6 515 The Cemetery, No. 69 — 1 *no*
- 3-5- 516 The Portrait of Michelangiolo, No. 71—a small Emblematical subject, with the mark of the engraver, not in Bartsch—and two others, probably by him, without mark, viz. Hercules and Antæus—and Cupid Sleeping — 4 *Flame*
- 1-11-6 517 Three other Pieces, much in the manner of *G. Mantovano*, but not in Bartsch's Catalogue of his works—viz. Hercules reposing, after having killed the Hydra—an upright sacred subject—and the Birth of St. John—all from *Giulio Romano* — 3 *Flame*
- 1-7- 518 A Young Man naked, carried in procession, after *Primaticcio*, (No 1. of the pieces Douteuses) sometimes ascribed to *Guido Ruggieri*—and Penelope with her Maids, after *the same*, 2—no mark — 2 *wooden*
- 1-3- 519 Alexander with the Queen of the Amazons, after *the same*, marked G. F.—and the Cyclops, after *Ditto*, marked in the same manner — 2 *no*

ADAMO MANTOVANO.

- 1-11-6 520 Christ dead in the lap of the Virgin, after *Michelangiolo*, No. 3—the Holy Family with Saints, 6—but without inscriptions—and the Marriage of St. Catherine, 7 — 3 *no*
- 1-4- 521 Hercules and Dejanira, after *G. Romano*, No. 10—two impressions—the Faun playing on the reed pipe, from *Ditto*, 11—two Cupids in a car, after *Ditto*, 12—and the Cupids on dolphins, after *Ditto*, 13 — 5 *Smith*
- 1-11-6 522 Hercules, no mark—not described by Bartsch—Cupid with the arms of Mars, 17—Diana, 18—Apollo, 20—and Hercules with the Lion, 21 — 5 *Pin*
- 2 — 523 Apollo and Diana in their Cars, a cieling piece, after *G. Romano*, 22—and Cupids sporting with Dolphins, 23 — 2 *hair-wright*
- 1-6- 524 A Bacchanalian, No. 24—Mars and Cupid, 25—and the Judgment of Hercules, 26 — 3 *Pin*
- 10-10- 525 The figures painted by *Michelangiolo*, in the Vault of the Sistine Chapel, Nos. 27—98—The set of 73 pieces, complete, including the title; with the addition of the Portrait of Michelangiolo—Bartsch erroneously states the set to be complete in 72 pieces — 74 *no*
- 1-11-6 526 A naked woman combing her hair, No. 101—The naked man, 102—and the young man bearing the yoke, after *Mantegna*, 103 — 3 *hair-wright*

- 2-2- 527 Men scraping a pig, No. 104—Victory, 105—Men in Boats fishing, after *G. Romano*, 106—The lion devouring a horse, 107—and a nymph seated on a goat holding one of the horns of a Priapus—not in Bartsch, with a copy — — —
- 1-2- 528 The dead body of Christ supported between the knees of the Virgin, with, on the left, Mary Magdalen, on the right St. John, and, behind, Nicodemus—*Michael Angelus Bonarotus* inventor, no engraver's mark, not in Bartsch — — —

6 *Pinde*1 *woodburn*

DIANA MANTOVANA.

- 1-2- 529 The Meeting of Mary and Elizabeth, after *Vasari*, No. 2, second impression — — —
- 2-6- 530 The Woman taken in Adultery, after *Giulio Romano*, No. 4, first impression — — —
- 1-13- 531 Christ's Charge to Peter, after *Raffaello*, No. 5—The Resurrection, after *G. Romano*, 10—The Madonna and Child, after *F. Salviati*, 13—and the Holy Family, after *Raffaello*, 16 — — —
- 1-2- 532 Christ seated in the Clouds, and below, four Saints, after *Dom. Ghirlandajo*, 25—and the Birth of St. John, after *G. Romano*, 26 — — —
- 2-3- 533 The Martyrdom of St. Catharine, after *G. Romano*, No. 27 — — —
- 1-2- 534 The Ascension of Christ, a circle, after *Raff. da Reggio*, No. 11—The Virgin and Child in the Clouds, with, below, the Angels Michael, Raphael, and Gabriel, 31, no inscription—Hester and Haman, after *Michelangiolo*, 32—and the Contenance of Scipio, 33 — — —
- 2-5- 535 Horatius Cocles, after *G. Romano*, No. 34, and the Greeks and Trojans fighting for the body of Patroclus, after *Ditto*, 35, two impressions, one a proof — — —
- 1-3- 536 The Death of Regulus, after *Ditto*, No. 36—and the copy, or rather repetition, with variations — — —
- 1-6- 537 The Birth of Apollo and Diana, after *Ditto*, No. 39, first impression — — —
- 4-10- 538 The Banquet of the Gods, after *Ditto*, on three pieces, joined, No. 40 — — —
- 11- 539 Two Women carrying Bundles, after *Ditto*, No. 43—and the Equestrian Procession, in three pieces, after *Ditto*, 45 — — —
- 1- 540 The Quack Doctor, after *Ditto*, No. 44—The Sacrifice, 46—A Female kneeling, with, on the ground, a Serpent, and beside her a vase, marked DIANA, not in Bartsch—h. 4 $\frac{1}{2}$, w. 3 $\frac{1}{2}$ —and a Madonna and Child with the little St. John, in the Clouds. No artist's name — — —

1 *None*1 *woodburn*4 *lettering*2 *woodburn*1 *hammer & bit*4 *lettering*3 *woodburn*2 *hammer & bit*1 *None*1 *Pinde*4 *smith*4 *woodburn*

- 2 — 541 The Madonna seated, with the Child in her arms, on the lap of St. Ann.
No name or mark—and a Madonna standing, a half length figure, with
the Infant Christ in her arms, evidently after *G. Romano*, and also
without name or mark—neither of them in Bartsch — — 2 *wooden*

MONOGRAM, H. H. E.

- 1-13- 542 The Adoration of the Shepherds, No. 1 — — 1 *clay*
1-17- 543 The Vintagers, No. 5 — — 1 *g*
4-6- 544 The Procession of Marine Monsters, No. 3, in two different states of the
plate — — — 2 *wooden*

GASPARO REVERDINO.

- 6-10- 545 Peter walking on the Sea, No. 6—and the Madonna and Child with Saints,
after *Parmigianino*, 9—two different states of the plate — — 3 *stone*
2-12-6 546 The Return of the Prodigal Son, No. 14—and the last Judgment, a circle,
15 — — — 2 *wooden*
1-11-6 547 Clelia and her Companions passing the Tyber, a circle, No. 16—and
Quintus Curtius, a circle—not in Bartsch — — 2 *g*
2-2- 548 Mars, Venus, and Cupid, a circle, No. 18—and Mars and Venus surprised
by Vulcan, 19 — — — 2 *hammered*
2-12-6 549 Leda, No. 21 — — — 1 *bellini*
2-15- 550 Leda, an upright piece, No. 22 — — — 1 *they?*
4-16- 551 The Forge of Vulcan, No. 20—The Ass giving instruction to the other
Animals, a circle, 24—The Village Dance, 34—and a print of Heads
of Warriors—not in Bartsch — — — 4 *wooden*
1-13- 552 Faith, No. 25—Circe, after *Parmigianino*, an oval; no engraver's mark—
and the Sybil and Augustus, after *Ditto*—neither of them in Bartsch — — 3 *g*
3-3- 553 A Dance of Children, No. 38—and a Frieze of Children playing; no mark—
not in Bartsch — — — 2 *g*
1-18- 554 David cutting off the Head of Goliath—*w.* $5\frac{7}{8}$, *h.* $5\frac{1}{2}$ —not in Bartsch — — 1 *M. H. H.*
2-2- 555 Mary Magdalen recumbent before a Crucifix, '*G. Reverdinus*,' *f.*—*w.* $8\frac{1}{2}$,
h. $5\frac{1}{2}$ —and an old Man, a half length figure, holding an hour glass,
with, on the left, a skeleton (Death), on the right the Devil, and behind
the last mentioned figure the head of a Female, intended to represent
Sin; oval—*h.* $6\frac{1}{2}$, *w.* $5\frac{1}{8}$, also with the artist's name—neither of them
in Bartsch — — — 2 *wooden*

- 3-15- 556 Two circles, Allegorical—Venus and Cupid, an upright, after *Parmigianino*—and another small Piece, lengthways—all without mark, and not in Bartsch — — — — 4 Lloyd
- 1-13- 557 The Roman Charity, No. 2, of the doubtful pieces, copy—Mars and Saturn, 3, 5— — — — —

JO. M. POMADELLO.

The Death of the Centaur Nessus, dated 1534—h. 6, w. 3 $\frac{1}{2}$ —not in Bartsch — — — — — 4 Goodwin

MONOGRAM P. S.

- 1-14- 558 The Termini, Nos. 2, 3—The Cariatides, 4—Euridice escaping from Hell, an upright oval—and a Corinthian Capital. The two last not in Bartsch — — — — — 5 Atterley

JULIUS SANNUTUS.

- 1-6- 559 Two of the story of Marsyas, after *Coreggio*; the third piece being wanting—not in Bartsch — — — — 2 Rinda
- 2-2- 560 The dance of Bacchanals, No. 5, wants inscription — — — — 1 Wainwright
- 3-3- 561 The three Cupids with the globe, No. 4—and an allegorical representation of Fortune, described by Bartsch at the end of his Catalogue of *E. Vico* — — — — 2 Do
- 1-4- 562 Three in the manner of *Sannutus*, viz. St. John the Baptist filling a cup with water from the Rock—Christ on the Cross, after *Michelangiolo*—and an old woman spinning, after *Parmegianino* — — — — 3 Willett

MONOGRAM B.

- 2-6- 563 The liberal Sciences, Nos. 1—7, wanting No. 5— — — — —

MONOGRAM A. P.

An ornament of arabesques and birds, No. 3 — — — — 7 Lloyd

MONOGRAM I. H. S.

- 1-4- 564 The holy family after *Michaelangiolo*, not in Bartsch—and Pan, Pomona and Cupid, after *Bonasone*, No. 4 — — — — 2 Rinda
- 1-3- 565 Scipio's clemency to his prisoners, No. 3—and the Portrait of Pope Gregory XIII., not in Bartsch — — — — 2 Do
- 12-3- 566 The three Graces, after the antique — — — — 1 Do

MARIUS KARTARUS

- 1-4- 567 The Martyrdom of St. Catherine, No. 12, *first impression*—The last Judgment after *Michaelangiolo*, 18—and the landscape by moonlight, after *Tiziano*, 26 — — — — 3 Willett
- 1-7- 568 The last Judgment, No. 18, *first impression* — — — — 1 Lloyd Atterley

MONOGRAM A. F.

— 18 — 569 Cupid on horseback, No. 2—

MONOGRAM M.—Z. G.

The woman with the unicorn, No. 1—

MONOGRAM G. A.

A cornice, not in Bartsch — 3 *Petty*

MONOGRAM M.

1-11-6 570 The naked female surprised by death, No. 1

MONOGRAM P. V. O.

The cup found in Benjamin's sack, No. 1 — 2 *Money*

MONOGRAMS F. A. M. A. 1575. and N. V. S.

7 — 571 Three, not in Bartsch — 3 *Stey*

Z. B. V. 1557.

10-6 572 An allegorical subject — 1 *Petty*

B. BEHAM.

15 — 573 Two friezes

J. B. 1520.

One of Children — 3 *Ami*

S. K.

5-5 — 574 The Battle of Constantine, after *Raffaello*, in four pieces, engraved much in the manner of *M. da Ravenna*, not in Bartsch — 4 *Stey**Artists of the above period, of whom Bartsch has not given Catalogues.*

AMICO ASPERTINI.

17- 575 Adam and Eve driven out of Paradise — 1 *Stey*

DOMENICO BECCAFUMI, CALLED MICARINO.

1-6 — 576 A study of two naked figures — 1 *Stey*16- 577 The same print, a proof before the name — 1 *Stey*

MICHEL LUCENSIS—his Mark M. L.

16	578	Four of friezes, after <i>Polidoro</i> , one of them without mark	—	4 <i>Willing</i>
1-4	579	Four ditto, <i>Ditto</i>	—	4 <i>Willing</i>
1	580	The prophet Ezechiel, after <i>Michelangiolo</i> —and the Crucifixion of St. Peter, after <i>Ditto</i>	—	2 <i>Willing</i>
1-16	581	A Nymph and Satyr, with a Cupid, with mark—St. Peter walking on the sea—and the presentation in the temple, both without mark	—	3 <i>Willing</i>
19	582	The fall of Phaeton, after <i>Michaelangiolo</i> , without mark	—	1 <i>Willing</i>

NICCOLO DELLA CASA.

1-13	583	The portrait of Cosimo d'Medici in armour, after <i>Baccio Bandinelli</i> , 1544	1 <i>Rinda</i>
2-2	584	The portrait of <i>Baccio Bandinelli</i>	1 <i>R</i>
1-5	585	The portrait of the Emperor Charles V., copied after the print of <i>En. Vico</i>	1 <i>R</i>

ANONYMOUS.

2-4	586	The portrait of Henry II. King of France, 1547, executed with great delicacy, and possibly the work of <i>Cellini</i>	1 <i>R</i>
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ANT. LABBACCO.

10	587	A section of Sangallo's design for the Church of St. Peter—	
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ANTONIO SALAMANCA.

Five female heads from the antique

— 6 *R*

END OF THE FIFTH DAY'S SALE.

L 224-5-0

Sixth Day's Sale.

GIO. BATTA. DI CAVALLERIS.

- | | | | | |
|------|---------|---|---|---------------|
| 1-1- | LOT 588 | THE Massacre of the Innocents, 1561—St. Paul, 1571, after <i>Raffaello</i> —and Homer, from the description of Dante, after <i>Michelangelo</i> | 3 | <i>Alfred</i> |
| 1-5- | 589 | The resurrection of Christ—The finding of the Cross—and the Madonna and Child in the clouds, surrounded by a glory of angels, after <i>Livio Agresti da Forli</i> | 3 | <i>Le</i> |
| 19- | 590 | Moses exhibiting the tables of the law to the Israelites—The last Supper—and Christ bearing his Cross, after <i>Raffaello</i> | 3 | <i>Le</i> |
| 1-1 | 591 | The dead body of Christ, supported by the Madonna and two angels, after <i>Michelangelo</i> —and the Assumption of the Virgin, after <i>D. da Volterra</i> , dated 1566 | 2 | <i>8</i> |

CORNELIUS BOS.

- | | | | | |
|-------|-----|--|---|---------------|
| - 15- | 592 | The battle between the Centaurs and the Lapithæ, in two pieces, 1550 | 2 | <i>Alfred</i> |
| - 17- | 593 | The Leda of <i>Michelangelo</i> , marked with small characters C. B.—and an Allegorical Subject, without mark, from <i>Girolamo da Sermôneta</i> | 2 | <i>Alfred</i> |
| 3-4- | 594 | The Leda of <i>Michelangelo</i> —an unfinished proof | 1 | <i>Alfred</i> |

NICCOLO NELLI.

- | | | | | |
|--------|-----|---|---|---------------|
| 1-11-6 | 595 | Venus and Cupid recumbent, 1566—St. Mark, after <i>Gio. Bologna</i> , 1574—and four portraits | 6 | <i>Alfred</i> |
|--------|-----|---|---|---------------|

BENEDETTO STEFANI.

- | | | | | |
|-------|-----|--|---|--------------|
| - 15- | 596 | The Death of Adonis, after <i>Marco del Moro</i> , and two others, <i>Anon.</i> —viz. The Flagellation of Christ, in the manner of <i>B. Franco</i> —and Tytijs, after <i>Michelangelo</i> | 3 | <i>Green</i> |
|-------|-----|--|---|--------------|

ANDREA MARELLI.

- 597 The Bark of Giotto, 1567 — — — 1 *Mane*
 598 A composition of many Figures, engraved at Rome, 1572, in commemoration
 of the visit of the Pope to Venice, 'Junxit cum Venetis,' &c.—h. 20½?
 w. 14½? — — — 1 *Cottley*

SEBASTIANUS A REGIBUS.

- 599 The Holy Family—

GIROLAMO OLGIATI.

- St. Veronica, 1568 — — — 2 *W. M. St.*

NATALIS BONIFACIO.

- 600 The Head of the Madonna, 1607—The Pope and Cardinals assembled in
 the Sistine Chapel; no engraver's name—

DOMENICUS VITUS.

Two of single Figures, one of them dated 1580 — — — 4 *W. M. St.*

- 601 Various, in the manner of *Suavius*—The taking down from the Cross—
 A Sacrifice to Priapus, &c. — — — 9 *W. M. St.*

- 602 Various, published by H. Cock—A Sacrifice to Priapus—The Annuncia-
 tion, after *Bronzino*, &c. — — — 6 *Cottley*

- 603 Various, Anonymous—The Head of Medusa—Naked figures bathing—
 Nymphs dancing, an oval—and the Arch of Constantine — — — 4 *Woodburn*

BARTSCH Vol. 14.
CONTAINING THE WORKS OF
MARC'ANTONIO RAIMONDI.

AGOSTINO VENEZIANO,

AND

MARCO DA RAVENNA.

The Engravings by MARC'ANTONIO, enumerated in the following Catalogue, are much more numerous than those by AGOSTINO VENEZIANO, or MARCO DA RAVENNA; and it has therefore been thought expedient (in order to avoid useless repetition) to distinguish with the name of the Engraver, those pieces, only, which are supposed to have been executed by either of the two last mentioned artists.

With a like view to brevity, the epithets: *rare*, *extra rare*, &c. will be entirely omitted in the remaining pages; as it is well known that by far the greater portion of the Engravings of MARC'ANTONIO, and of the other EARLY ARTISTS OF THE ITALIAN SCHOOLS, are of *very rare occurrence*. We have only further to add, that the Prints are, for the most part, FINE IMPRESSIONS, and in a GOOD STATE OF PRESERVATION; and that where a print has appeared to us *defective*, we have, in most cases, remarked accordingly.

SCRIPTURAL AND DEVOTIONAL SUBJECTS.

16- 5- 6	604	THE Transgression of Adam and Eve, after <i>Raffaello</i> , No. 1	—	1	<i>Willet</i>
6. 6 —	605	Adam and Eve driven from Paradise, after <i>Michelangiolo</i> , No. 2	—	1	<i>Woodburn</i>
6 — —	606	Noah directed by the Almighty to build the Ark, after <i>Raffaello</i> , No. 3	—	1	<i>Colnaghi</i>
1- 6 —	607	The same—copy A. ascribed by <i>Bartsch</i> to MARCO DA RAVENNA	—	1	<i>Woodburn</i>
2. 2 —	608	Noah's Sacrifice, after <i>Raffaello</i> , ascribed to MARCO DA RAVENNA, No. 4—also, a copy, reverse, not mentioned by <i>Bartsch</i>	—	2	<i>gr</i>
1- 11- 6	609	The Sacrifice of Abraham, after <i>Raffaello</i> , by AGOSTINO VENEZIANO, No. 5	—	1	<i>Benda</i>
12- —	610	The same, and a duplicate of copy A—No. 3	—	2	<i>gr</i>
6. 16- 6	611	Isaac blessing Jacob, after <i>Raffaello</i> —No. 6, copy—and God appearing to Isaac, after <i>Ditto</i> , ascribed to MARCO DA RAVENNA, 7	—	2	<i>Woodburn</i>

- 16 - 612 The Israelites collecting Manna, after *Raffaello*, by AGOSTINO VENEZIANO
No. 8 — — — — — 1 *Atley*
- 5-15-6 613 Joseph and the Wife of Potiphar, after *Ditto*, and a copy, not mentioned
by *Bartsch*—No. 9 *copy* ✓ — — — — — 2 *Heber*
- 3-13-6 614 David cutting off the head of Goliath, after *Raffaello*, No. 10 — — — — — 1 *Kinda*
- 43-3- 615 The same—No. 10, BEFORE THE MONOGRAM OF MARC ANTONIO — — — — — 1 *Hunt*
- 4-14-6 616 David with the head of Goliath, after *Raffaello*, No. 11, and a copy, reverse,
not mentioned — — — — — *cut & inlay* — — — — — 2 *headburn*
- 4-4- 617 The same subject, differently composed, probably after *F. Francia*, No. 12
— and a small print, representing Judith and Holofernes, and perhaps
engraved by AGOSTINO VENEZIANO—not mentioned by *Bartsch* — — — — — 2 *Heber*
- 2- 618 The Queen of Sheba visiting Solomon, after *Raffaello*—No. 13 — — — — — 1 *Colnaghi*
- 2-5- 619 The same, No. 13—and the Death of Zimri and the Midianitish Woman—
the designer and engraver uncertain—No. 14 — — — — — 2 *Kinda*
- 22-1- 620 The Annunciation, perhaps after *Raffaello*, and engraved by MARC
ANTONIO, in his most delicate manner—*no mark*. On the right, the
Virgin is seen standing near a small desk, on which is her book of
devotion; and on the left, is the Angel, who appears to have just
entered the door of the chamber. In the middle of the fore-ground,
is a vase of flowers—*w.* $4\frac{1}{2}$, *h.* $3\frac{1}{2}$ —THIS PIECE IS NOT MENTIONED
BY BARTSCH — — — — — 1 *headburn*
- 20- 621 The Nativity, probably after *F. Francia*, No. 16 — — — — — 1 *do*
- 3-6- 622 The Adoration of the Shepherds, after *Giulio Romano*, by AGOSTINO
VENEZIANO, No. 17 — — — — — 1 *Hunt*
- 6-12-6 623 The Massacre of the Innocents, after *Raffaello*, with the *Felcetta*, No. 18—
a very early and brilliant impression, but in some parts printed double;
also, a copy, not mentioned by *Bartsch*, and an impression of the
original plate in its present state — — — — — 3 *Heber*
- 4- 624 The same design, a second time engraved by MARC'ANTONIO; but
erroneously, as we think, ascribed by *Bartsch* to MARCO DA RAVENNA
—No. 20 — — — — — 1 *Colnaghi*
- 4- 625 The Massacre of the Innocents, after *Bandinelli*—the copy by BEATRI-
CETTO, according to *Bartsch*, after the original by MARCO DA RA-
VENNA, No. 21—also, the Baptism of Christ, supposed after *Francia*,
by MARC'ANTONIO, 22—*second impression* — — — — — 2 *headburn*
- 15-15- 626 The Baptism of Christ, No. 22—FIRST IMPRESSION BEFORE THE GLORY
ROUND THE HEAD OF THE SAVIOUR — — — — — 1 *do*
- 6-10- 627 Christ in the house of the Pharisee, after *Raffaello*, or *Polidoro*, No. 23 — — — — — 1 *do*

9 —	628	The last Supper, after <i>Raffaelle</i> , called ' <i>La Cène aux pieds</i> ,' No. 26	—	1 woodcut
1-6-	629	The same design, engraved by MARCO DA RAVENNA, No. 27	—	1 Plate
2-10-	630	Christ bearing his Cross, after <i>Raffaelle</i> , by AGOSTINO VENEZIANO, No. 28—first impression, with the date 1517	—	1 Plate
2-15-	631	The Burial of Christ, No. 30, in the artist's delicate manner	—	1 Plate
8-10-6	632	Christ taken down from the Cross, after <i>Raffaelle</i> , No. 32	—	1 Print
2-12-6	633	The three Maries going to the Sepulchre, No. 33, supposed by Bartsch to be engraved by AGOSTINO VENEZIANO, after a design of Michelangelo; also, a modern copy of the same	—	2 woodcuts
25 —	634	The Madonna lamenting over the dead body of Christ, after <i>Raffaelle</i> , No. 34, called <i>La Vierge au bras nud</i>	—	1 Plate
2-3-	635	The same design, engraved a second time, with the right arm draped, No. 35	—	1 Print
1-17-	636	The dead body of Christ supported in the Sepulchre by the Madonna, St. John, and other disciples, No. 36, engraved, in the opinion of Bartsch, by AGOSTINO VENEZIANO	—	1 Plate
6-16-6	637	The Madonna and other disciples lamenting over the dead body of Christ, after <i>Raffaelle</i> , No. 37—and a copy of the same	—	2 Plates
7 —	638	Christ delivering our first parents out of Limbo, perhaps after <i>Francia</i> , No. 41, FIRST IMPRESSION—and a duplicate copy of No. 37	—	2 Plates
5-10-	639	The Death of Ananias, after <i>Raffaelle</i> , No. 42, supposed to be engraved conjointly by MARC ANTONIO and AGOSTINO VENEZIANO	—	1 Plate
2 —	640	Elymas, the Sorcerer, struck with blindness, after <i>Raffaelle</i> , by AGOSTINO VENEZIANO, No. 43	—	1 Print
6 —	641	St. Paul preaching at Athens, after <i>Raffaelle</i> , No. 44	—	1 go
6-10-	642	Martha and Mary ascending the steps of the temple, after <i>Raffaelle</i> , No. 45	—	1 Plate
-16-	643	The Madonna seated with the Child in her lap upon a throne, supposed by Bartsch to be from a design of <i>Raffaelle</i> , No. 46	—	1 woodcut
2-13-	644	The same	—	1 go
3-8-	645	The Madonna seated with the Infant upon the clouds, after <i>Raffaelle</i> , No. 47—and three copies of the same, one of them probably by Jean Duvet	—	4 Prints
4 —	646	The Madonna reading, accompanied by the Infant Jesus, after <i>Raffaelle</i> , supposed by Bartsch to be engraved by MARCO DA RAVENNA, No. 48—and two copies of the same	—	3 Prints
3-10-	647	The Madonna seated on a chair, and embracing the Infant Saviour, after <i>Raffaelle</i> . This piece is noticed by Bartsch amongst the anonymous engravings, described by him at the beginning of his XVth volume. It appears to merit a place here	—	1 Print

2. 9 - 648 The Madonna with the Infant Christ, St. John, and two Angels, after *Raffaello*, by AGOSTINO VENEZIANO, No. 51—two impressions, the first, with the date 1516, not known to Bartsch — 2 *W. H. H.*
12. 5 - 649 The Madonna and Child seated in the clouds, after *Raffaello*, No. 52—and three copies of the same — 4 *Woodburn*
2. 2 - 650 The same design, with small variations, engraved in MARCO ANTONIO's more delicate manner, No. 53 — 1 *Pinck*
4. 16 - 651 The Madonna and Child, with Tobit and the Angel, after *Raffaello*, ascribed by Bartsch to MARCO DA RAVENNA, No. 54 — 1 *Leatherby*
- 4 — 652 The Holy family, after *Raffaello*, called "*La Vierge à la longue cuisse*," No. 57 — 1 *W. H. H.*
2. 2 - 653 The Holy family after *Raffaello*, No. 60, and a copy of the same — 2 *Pinck*
4. 4 - 654 The Madonna and Child, after *Raffaello*, No. 61. The design of those two figures the same as in the last—the Joseph is omitted. It is probable that the plate No. 60 was the last executed — 1 *Woodburn*
- 13 — 655 The Madonna and Child, with Elizabeth and St. John, called "*La Vierge au palmier*," after *Raffaello*, No. 62, with a copy, reverse — 2 *S.*
14. 16 - 656 The Holy family, called "*La Vierge au berceau*," after *Raffaello*, No. 63, with the copy — 2 *Harrot*
5. 5 - 657 Christ and the Apostles, after *Raffaello*, Nos. 64—76, wanting Nos. 66, 72, and 75—and St. Peter, No. 78 — 11 *Woodburn*
2. 11 - 658 The same, by MARCO DA RAVENNA, Nos. 79—91 — 13 *W. H. H.*
1. 1 - 659 Twelve copies of the same, with the mark of RAVENNA, and eleven other prints of the same figures, some of them original — 23 *W. H. H.*
1. 14 - 660 The Evangelists, after *Guilio Romano*, by AGOSTINO VENEZIANO, Nos. 92—95, wanting St. Mark—and the set of copies, or repetitions, complete — 7 *Woodburn*
- 14 — 661 St. George combating the Dragon, marked MAR. ANT., No. 98, FIRST IMPRESSION — 1 *S.*
2. 16 - 662 St. John the Baptist, No. 99—and St. Jerome kneeling, after *Raffaello*, No. 101—damaged impression, with a copy, reverse — 3 *W. H. H.*
2. 14 - 663 St. Jerome seated, reading, by AGOSTINO VENEZIANO — 1 *W. H. H.*
46. 4 - 664 The Martyrdom of St. Lawrence, after *Baccio Bandinelli*, No. 104, FIRST IMPRESSION, WITH THE TWO FORKS *is a very damaged state* — 1 *Woodburn*
2. 2 - 665 St. Michael, after *Raffaello*, by AGOSTINO VENEZIANO, No. 105—and the same by MARCO DA RAVENNA, 106 — 2 *W. H. H.*
2. 3 - 666 St. Sebastian, perhaps after *Francisco*, No. 109 — 1 *Woodburn*
15. 5 - 667 The five Saints, after *Raffaello*, No. 113 — 1 *W. H. H.*

2. 16 -	668	St. Paul, by AGOSTINO VENEZIANO, No. 114—and St. Catherine by MARC'ANTONIO, 115, a little cut at the sides	—	2	White
2. 12. 6	669	The last mentioned print, No. 115, perfect	—	1	Wooden
19. 19 -	670	The St. Cecilia, after Raffaele, No. 116	—	1	So
1. 23 -	671	Two copies of the same, in a reverse direction—one of them supposed by Bartsch to be by MARCO DA RAVENNA	—	2	White
40 -	672	The Martyrdom of S. Felicita, after Raffaele, No. 117—without the ear	—	1	Wooden
2. 2 -	673	The copy or repetition of the last mentioned print—in which the ear of the Saint is shewn—and St. Margaret, No. 118	—	5	White
3. 13. 6	674	St. Lucia, St. Catherine, and St. Barbara, small figures in one plate, No. 120—and St. Veronica, 122—damaged	—	2	White
2. 12. 6	675	S. Veronica, No. 122—and the Cumean Sybil, by AGOSTINO VENEZIANO, 123	—	2	Wooden

THE SMALL SAINTS OF MARC'ANTONIO.

5 - -	676	The set of Christ and the twelve Apostles; Nos. 124—136— <i>originals</i> and <i>copies</i> , viz.—No. 124, copy A.—125, original and copies A. and B.—126, original and copies A. and B.—127, original—128, original and copy A.—129, original and copies A. and B.—130, original—131, original and copies A. and C.—132, original—133, original—134, original and duplicate, and copy A.—135, original and copy B.—136, original and copies B. and C.	—	27	White
2. 2 -	677	The Crucifix; No. 137—the Trinity, 138—the Madonna, 139, <i>second impression</i> and <i>copy</i> —St. Christopher, 146—St. Anthony, 141, two copies, and the Angel Raphael, 140, two copies	—	9	White
1. 17 -	678	St. Job; No. 153— <i>original</i> and <i>copy</i> B.—the Angel Gabriel, 149, copy A.—St. John Baptist, 150, <i>original</i> and <i>copy</i> B.—St. Anthony of Padua, 142, copy B.—St. Bernard; 144, copy—St. Nicolo di Tolentino, 160, copy—St. Lawrence, 155, <i>original</i> and <i>copy</i>	—	10	White
2. 5 -	679	St. Michael, No. 158, <i>original</i> and <i>copy</i> —St. Stephen, 147, copy A.—St. Francis, 148, <i>original</i> and <i>copy</i> —St. Jerome, 152, copy—St. Lawrence, 157, copy—St. Joseph, 154, <i>original</i> —and St. Lazarus, 159, <i>original</i> and <i>copy</i>	—	10	Wooden
2 - -	680	St. Roch, No. 162—St. Roch, 163—the same Saint, 164—St. Sebastian, 165—St. Peter Martyr, 161—St. Bernard, 144, <i>original</i> and <i>copy</i> —and the Virgin and Child and St. Ann, 172, two copies	—	9	White
4 - -	681	St. Agatha, No. 170—St. Agnes, 171, copy—St. Apollonia, 173, copy—St. Catharine, 175—St. Catharine of Siena, 176—St. Cecilia, 177, <i>original</i>	—		

and *copy*—St. Helen, 178, *copy*—St. Margaret, 181, *original* and *copy*—St. Martha, 182, *copy*—St. Petronilla, 183—and the figure of Death, 184, *copy* — 13 *Am. D.*

**SUBJECTS OF PROFANE HISTORY, PAGAN
MYTHOLOGY, &c.**

10-10-	682	Dido, after <i>Raffaello</i> , No. 187, and two copies	—	3	<i>Am. D.</i>
5-7-6	683	The four pieces of Roman heroes, on horseback, No. 188—191	—	4	<i>Am.</i>
8-15-	684	Lucretia, after <i>Raffaello</i> , No. 192, with a copy reverse	—	2	<i>Am. D.</i>
3-3-	685	A duplicate of the last mentioned copy—Cleopatra, after <i>Baccio Bandinelli</i> , by AGOSTINO VENEZIANO, No. 193—and Iphiginea recognizing Pylades and Orestes, by <i>the same</i> , 194	—	3	<i>P. White</i>
3-13-6	686	The Combat of Entellus and Daret, after <i>Raffaello</i> , by MARCO DA RAVENNA, No. 195	—	1	<i>Am.</i>
22-10-	687	An unknown subject from the Roman History, by AGOSTINO VENEZIANO, No. 196	—	1	<i>Am. D.</i>
2-2-	688	Cleopatra, after <i>Raffaello</i> , No. 199, with a copy, reverse	—	2	<i>Am.</i>
4- - -	689	The same design with small variations, No. 200	—	1	<i>Am. D.</i>
2-12-6	690	Cupid lamenting the death of Cleopatra, by AGOSTINO VENEZIANO, No. 198—the story of Camillus, by <i>the same</i> , 201—and Trajan vanquishing the Dacians, after <i>the Antique</i> , by MARCO DA RAVENNA, No. 206	—	3	<i>Am. D.</i>

END OF THE SIXTH DAY'S SALE

Seventh Day's Sale.

THE WORKS OF
MARC'ANTONIO RAIMONDI,

AGOSTINO VENEZIANO,

AND

MARCO DA RAVENNA.

Continued.

LOT			
5. 11. 6	691	ALEXANDER depositing the works of Homer, after <i>Raffaelle</i> , No. 207	1 <i>Hunt</i>
1. 6 -	692	Two copies of the last mentioned print—and Tarquin and Lucretia, after <i>Raffaelle</i> , by AGOSTINO VENEZIANO, No. 208, <i>second impression</i>	3 <i>Woodburn</i>
13. 2. 6	693	The Rape of Helen, after <i>Raffaelle</i> , No. 209	1 <i>Ex</i>
1. 10 -	694	The same design, engraved with variations, by MARCO DA RAVENNA, No. 210	1 <i>Kinda</i>
2. 2 -	695	The Battle of the Cutlass, after <i>Raffaelle</i> , No. 211	1 <i>Woodburn</i>
1. 1 -	696	The same design, engraved by AGOSTINO VENEZIANO, No. 212	1 <i>ottley</i>
15. 4. 6	697	The Triumph of Titus, No. 213	1 <i>Ex</i>
4 -	698	The same; <i>a less brilliant impression</i> —and the copy	2 <i>Woodburn</i>
1. 15 -	699	The Triumph of Bacchus, by AGOSTINO VENEZIANO, No. 215—and the copy, reverse	2 <i>Hunt</i>
57. 15 -	700	The Dance of Cupids, after <i>Raffaelle</i> , No. 217	1 <i>Hunt</i>
4. 10 -	701	The Antique Bassi-relievi, Nos. 220—227, wanting 220, with duplicates of two of them. Some of the pieces bear the monogram of MARCO DA RAVENNA; others are ascribed to MARC'ANTONIO	9 <i>Kinda</i>

- 11 - 702 The Sea Nymph and the Triton, No. 228, ascribed, perhaps erroneously, to MARC'ANTONIO—and a similar subject, 239, supposed by MARCO DA RAVENNA — 2 *brotherley*
 7.7 - 703 An Infant carried in a basket by two Fauns, after the Antique, No. 230 1 *Atley*
 4.4 - 704 Another impression of the same, No. 230, taken before the plate was properly cleaned—and a copy, reverse — 2 *Pinza*
 45.3 - 705 A sheet, upon which are pasted nine fragments of the set of twenty pieces, engraved by MARC'ANTONIO, after the design of Giulio Romano, and commonly called the Postures of Aretine. From Mariette's Collection—PROBABLY UNIQUE — 9. *Atley*
 - 10 - 706 An ancient copy of one of the above series, entire—also, from Mariette's Collection — 1 *Smithley*
 2.12.6 707 Leda, perhaps after Giulio Romano, by AGOSTINO VENEZIANO, No. 232 — 1 *Pinza*
 8.8 - 708 The same subject, differently treated, supposed to be an early performance of AGOSTINO VENEZIANO, No. 233 — 1 *brotherley*
 3.3 - 709 Cupid sailing on the Sea, seated on his quiver, &c. after Raffaele, by AGOSTINO VENEZIANO, No. 234—and the Triumph of Silenus, by THE SAME, 240 — 2 *brotherley*
 4.4 - 710 The Assembly of the Gods, and Fame sounding a trumpet, after B. Bandinelli, by AGOSTINO VENEZIANO, No. 241 — 1 *Pinza*
 1.3 - 711 The Throne of Neptune, No. 242, a copy from the original print of MARCO DA RAVENNA—The story of Laocoon, by MARCO DA RAVENNA, 243—and Lycaon changed into a wolf, after Raffaele, by AGOSTINO VENEZIANO, 244, second impression — 3 *brotherley*
 6.10 - 712 The Judgment of Paris, after Raffaele, No. 245 — 1 *Atley*
 1.13 - 713 The copy or repetition of the same, No. 246, ascribed by Bartsch, perhaps erroneously, to MARCO DA RAVENNA — 1 *Pinza*
 21 — 714 Mount Parnassus, after Raffaele, No. 247 — 1 *Hunt*
 47.5 - 715 The Antique Basso-relievo, representing a Bacchanalian Festival, No. 248 — 1 *Woodburn*
 4.10 - 716 The same, repeated in a reverse direction, No. 249 — 1 *Atley*
 3.15 - 717 The frieze of Nymphs and Fauns dancing, in two pieces, after a design of Raffaele, by AGOSTINO VENEZIANO, No. 250; with a copy or repetition of one of the pieces — 3 *brotherley*
 4.6 - 718 Venus, holding a torch, attended by two Cupids, No. 251—A Nymph with a basket of fruit, standing near a Terminus, 253—Orpheus, by AGOSTINO VENEZIANO, 259—Venus and Cupid, 260, the engraver doubtful—and Leda, a small upright print, probably by AGOSTINO VENEZIANO, not in Bartsch — 5 *Pinza*

- 8 — 719 Apollo, Minerva, and the Muses, &c.; for the most part after antique statues, No. 263—278, wanting the last piece — 15 *wooden*
- 3.3 - 720 Duplicates of four of the above—and the Satyr with a Nymph, defending himself against a man with a club, No. 279 — 5 *do*
- 3.3 - 721 The Satyr and the Child with a bunch of grapes, after *Raffaello*, No. 281, original, and copy — 2 *kind*
- 2.15 - 722 Orpheus and Euridice, No. 282, *bad impression*—Leda, supposed by Bartsch to be engraved by MARCO DA RAVENNA, after *Giulio Romano*, 283—and the same design, *reverse*, engraved by another hand — 3 *Shy?*
- 4 — 723 The Nymph surprised by a Satyr, No. 285, *cut at top*—and another piece, *not mentioned*, representing a Satyr and Nymph standing, apparently intended as its companion — 2 *do*
- 1.19 - 724 Venus and Cupid, after *Raffaello*, by AGOSTINI VENEZIANO, No. 286, *first impression*—with the copy, or repetition, with variations—and Hercules strangling the Lion, after *Raffaello*, by the same engraver, 287, *two impressions* — 4 *Hand*
- 31-10 - 725 Venus appearing to Æneas in the dress of a huntress, No. 288 — 1 *do*
- 5 — 726 Hercules and Antæus, No. 289—and Aurora, an oval, after *Raffaello*, 293 — 2 *Shy*
- 6.6 - 727 Silenus, supported by a Faun, after *Raffaello*, No. 294—with copy, *reverse* — 2 *wooden*
- 19.13 - 728 Orpheus and Euridice, No. 295 — 1 *Shy*
- 7 — 729 The Faun with the infant, No. 296 — 1 *wooden*
- 7.2.6 - 730 Venus drying herself after bathing, after *Raffaello*, No. 297, the second plate, or repetition, and copy reverse — 2 *Hand*
- 1.10 - 731 Copies B. C. and D. of the same—and the Satyr carrying a Nymph, after *G. Romano*, No. 300, ascribed by Bartsch to MARCO DA RAVENNA — 4 *wooden*
- 14 - 732 The Termini, Nos. 301—304, by ACOSTINO VENEZIANO, wanting No. 302—and three copies — 6 *kind*
- 4.4 - 733 The Satyr with a naked female on his back, and another Satyr chastising her, No. 305 — 1 *wooden*
- 4.12 - 734 The Wine-press, after *Raffaello*, No. 306, *the original and two copies*, one of them by *Jerome Hopfer* — 3 *Shy*
- 1.15 - 735 The Statues of Apollo, Bacchus, and a Faun, in niches, Nos. 307, 308, 309, ascribed by Bartsch to MARCO DA RAVENNA — 3 *Hand*
- 3.15 - 736 Venus, Cupid, and Minerva, after *Raffaello*, probably a study by some Scholar of *Marc' Antonio*, after part of the Judgment of Paris, though by some thought to be by his own hand, No. 310 — 1 *do*
- 16.16 - 737 Venus and Cupid, in a nich, after *Raffaello*, No. 311 — 1 *wooden*
- 5.5 - 738 Venus, naked, wringing her hair. This print is dated S. 11. 1506, No. 312 — 1 *Hand*

- 9-5- 739 Venus in a crouching attitude, No. 313—and Orpheus, seated, playing on the violin, 314, not a good impression — 2 Hunt
- 2-12-6 740 Hercules discovered by his parents strangling the Serpents, after Giulio Romano, by AGOSTINO VENEZIANO, No. 315—Apollo and Daphne, by the same engraver, 317, first and second impressions—and Venus with Cupid, 318, ascribed to the same — 4 Lane
1 Woodburn
- 4-4- 741 Jupiter and Antiope, dated Maz (Marzius) 11. 1506, No. 319 — 1 S
- 12-12- 742 The three Infants raising a Terminus of Cupid, dated S. 15. 1506, No. 320 — 1 S
- 3-10- 743 Venus taking a thorn out of her foot, after Raffaele, by MARCO DA RAVENNA, No. 321—and the copy according to Bartsch, second impression — 2 S
- 13-10- 744 Pyramus and Thisbe, dated 1505. The earliest dated work of the artist, No. 322 — 1 S
- 3-3- 745 Venus standing on the Sea, No. 323—and Venus and Cupid riding on Dolphins, 324, both after Raffaele, by MARCO DA RAVENNA—also the copy of the last mentioned piece — 3 Atley
- 3-15- 746 Pan and Syrinx, after Raffaele, No. 325, the copy according to Bartsch—and Venus with Vulcan and Cupid, 326 — 2 Hunt
- 1-6- 747 Juno, Ceres and Pysche, after Raffaele, by MARCO DA RAVENNA, No. 327—and the Apollo Belvedere, by AGOSTINO VENEZIANO, 328 — 2 Rinaldi
- 13-15- 748 The Apollo Belvedere, in another point of view, No. 331, wants inscription at bottom — 1 Atley
1 Woodburn
- 5-15-6 749 Apollo, with his lyre, standing in a nich, after an antique statue, No. 333 — 1 S
- 6- 750 Apollo, with his lyre, also standing in a nich, from Raffaele, No. 334 — 1 S
- 2-10- 751 The same design, also engraved, in the opinion of Bartsch, by MARCO ANTONIO, No. 335—and a duplicate of the Venus and Cupid, 311, inferior in impression to the other — 2 S
- 4-4- 752 The Sacrifice to Priapus, by AGOSTINO VENEZIANO, No. 336—and Minerva standing on the Globe, No. 337. Query if the original? — 2 Atley
1 Lane
- 10-10- 753 The Judgment of Paris, No. 339, one of the earliest works of the artist — 1 Lane
- 4-4- 754 The three Graces, after the antique, No. 340, the inscription added with a pen — 1 Atley
1 Rinaldi
- 1-5- 755 The same group, by MARCO DA RAVENNA, No. 341 — 1 Rinaldi
- 9-14- 756 The three Angles of the Farnesina, after Raffaele; viz. Jupiter and Cupid, No. 342—Mercury, 343—and Cupid—and the three Graces, 344 — 3 Woodburn
- 5-7-6 757 Venus, Mars, and Cupid, dated 16, D. 1508, probably after Francesco Francia, No. 345 — 1 Weber
- 14- 758 The same, No. 345, first impression, BEFORE THE TORCH, and with the shield unornamented, on vellum, somewhat stained — 1 Woodburn

22. 11. 6	759	Hercules and Antæus, after <i>Raffaelle</i> , No. 346, with the copy by AGOSTINO, 347	2	<i>handwritten</i>
5. 5 -	760	Apollo and Hyacinthus, dated <i>Ap. 9, 1506</i> , No. 348, probably after <i>Francia</i>	1	<i>Atley</i>
1. 5 -	761	Venus, Vulcan, and Cupids, after <i>Raffaelle</i> , by AGOSTINO VENEZIANO, No. 349	1	<i>Pinla</i>
14. 14 -	762	The Galatea, after <i>Raffaelle</i> , No. 350	1	<i>So</i>
15 - -	763	Neptune appeasing the Storm, called the <i>Quos-ego</i> , after <i>Raffaelle</i> , No. 352, before the plate was retouched	1	<i>handwritten</i>
1 - 11 - 6	764	The same, in its retouched state	1	<i>Hand</i>
15 -	765	The group of Laocoon, by MARCO DA RAVENNA, No. 353—the only print bearing the name of that engraver	1	<i>Pinla</i>
2. 10 -	766	An unknown subject of three figures, amongst which is a Woman holding a crescent, No. 354	1	<i>Atley</i>
7. 10 -	767	A composition of four figures, known under the title of <i>Amadeus</i> , with the border, No. 355	1	<i>Hand</i>
10 - -	768	An unknown subject of six figures, amongst them a man blowing two trumpets, No. 356, with the copy, reverse	2	<i>Atley</i>
1. 16 -	769	Prudence, after <i>Raffaelle</i> , by AGOSTINO VENEZIANO, No. 357—and Temperance, after the same, also, by AGOSTINO, 358	2	<i>Hand</i>
17 - -	770	The Dream, improperly termed by Bartsch the Dream of <i>Raffaelle</i> ; as it was certainly engraved before MARC'ANTONIO had become acquainted with the works of that great artist, No. 359	1	<i>handwritten</i>
6. 10 -	771	An unknown subject; a composition of several figures, amongst which a man holding a torch, No. 360, probably after <i>Francia</i>	1	<i>Atley</i>
1 - 11 - 6	772	The Triumph of Trajan, from a design of <i>Raffaelle</i> , after the antique, No. 361	1	<i>Hand</i>
5 - -	773	The same—a more powerful impression	1	<i>So</i>
3 - 4 -	774	Time, No. 365—The old Man and the young Man, with an Anchor, 367—original, and two copies—and an unknown subject of three figures, 369	5	<i>handwritten</i>
2. 14 -	775	Duplicate of No. 369, a weak impression—The Female holding a helmet, attended by Cupid, by AGOSTINO VENEZIANO, 370, original, and copy, reverse—and Prudence seated on a lion, 371	4	<i>Hand</i>
4. 4 -	776	The Man striking another with the tail of a fox, No. 372—and Man pouring water into a vase, with the Woman holding two sponges, 373, original, and copy, reverse	3	<i>handwritten</i>
4. 10 -	777	The last mentioned print, duplicate—Fortitude, No. 375, original and two copies—and Temperance, 376	5	<i>So</i>
21 - -	778	The naked man standing, and the woman with her foot on a globe, No. 377	1	<i>Hand</i>
0 - -	779	The naked man beating Fortune, No. 378	1	<i>handwritten</i>

6-10-	780	The woman standing, and the naked man holding the head of a hatchet, No. 380	—	1	Woodburn
6-6-	781	Philosophy, after <i>Raffaello</i> , No. 381—the original and two copies, reverse	—	3	Shane
5-5-	782	Poesy, after <i>Raffaello</i> , No. 382—the original and copy, reverse	—	2	Atley
15	783	The female watering a plant, No. 383	—	1	Heber
1-14-	784	The man with a lantern, followed by a goat, No. 384	—	1	Woodburn
1-11-6	785	A man leaning on a tree, and another man with a mirror, No. 385—not in good condition	—	1	Do
6	786	The Virtues, after <i>Raffaello</i> , Nos. 386—392—the last of the set, according to Bartsch, not the original, though it appears to be by the hand of the same engraver as the others	—	7	Heber
2-2-	787	Peace, after a design of <i>Raffaello</i> , No. 393—original and copy, reverse—and the Woman leading a Lion, by MARCO DA RAVENNA, 395—the margin with the mark cut off	—	3	Atley
6	788	An unknown subject of three figures, wherein a Serpent with the head of a woman is represented speaking to a man—perhaps after a design of <i>Francesco Francia</i> , No. 396	—	1	Woodburn
6-6-	789	The two sybils, with the two signs of the zodiac, after <i>Raffaello</i> , No. 397	—	1	Woolley
4-	790	The young man playing the violin, and three females with musical instruments, probably after <i>Francia</i> , No. 398	—	1	Atley
3	791	The female with a garland in her hand, standing between two naked men, No. 399—and two small allegorical pieces, after <i>Giuseppe Salviati</i> , by MARCO DA RAVENNA, 401, 402	—	3	Woodburn

2 847-19 -

END OF THE SEVENTH DAY'S SALE.

Eighth Day's Sale.

THE WORKS OF
MARC'ANTONIO RAIMONDI,

AGOSTINO VENEZIANO,

AND
MARCO DA RAVENNA,

Continued.

7-10-	LOT 792	THE three Doctors in conversation, No. 404	—	1	<i>Proof</i>
3 —	793	The Lion, the Dragon and the Fox, by MARCO DA RAVENNA, No. 405, with a copy, reverse, not noticed by Bartsch—the dragon and the fly, by AGOSTINO VENEZIANO, 406—and the piping Shepherd, by the last mentioned engraver, after <i>Giulio Campagnola</i>	—	4	<i>Woodcut</i>
3 —	794	Venus recumbent, with Cupid, by AGOSTINO VENEZIANO, No. 410—and the two armies, by <i>Ditto</i> , after <i>Nadat</i> , 415	—	2	<i>S</i>
5 —	795	The Pest, after <i>Raffaello</i> , No. 417	—	1	<i>D</i>
3. 36	796	The same, a somewhat weaker impression, but also before the plate was retouched	—	1	<i>Wet 17</i>
2. 3	797	The Academy of <i>Baccio Bandinelli</i> , by AGOSTINO VENEZIANO, No. 418—and the Battle, by MARCO DA RAVENNA, 420	—	2	<i>S</i>
3 3 -	798	The Lion-hunt, after the Antique, No. 422—inscription at bottom cut off	—	1	<i>S</i>
1. 1 -	799	Two other impressions of the same: one of them apparently taken whilst the plate was under the process of being retouched by the <i>original artist</i>	—	2	<i>S</i>

- 2-4- 800 A group from the Cartoon of Pisa, by *Michelangiolo*, a copy, reverse, from the print of AGOSTINO VENEZIANO, No. 423—and the Court of Death, after *B. Bandinelli*, by AGOSTINO VENEZIANO, 424 — 2 *Woodburn*
- 1-7- 801 The last mentioned design of *Bandinelli*, engraved a second time by MARCO DA RAVENNA, No. 425 — 1 *W. H. Poy*
- 4-4- 802 The *Stregozzo*, by AGOSTINO VENEZIANO, No. 426—*first impression*, before the letters A. V. on the horn — 1 *W. H.*
- 4-14-6 803 The young Man with a garland, crowning the Eagle, No. 428, *two impressions*—the Shepherd and the recumbent female, 429, *the original*, and three copies—a copy of 364—and the old man seated, and the young man resting upon a sphere, 366—also a copy — 8 *Woodburn*
- 2-15- 804 A man kneeling, and another resting on his staff, No. 434—and the old man conversing with the young corpulent man, 436 — 2 *W. H. Poy*
- 3-13-6 805 The woman tearing her hair, after *Raffaello*, No. 437—and the young man sleeping near the entrance of a wood, 438—*original and copy*, reverse 3 *W. H. Poy*
- 1-11-6 806 The two Philosophers, by AGOSTINO VENEZIANO, No. 439—the Emperor seated, and seen in front, 441—and the Emperor seen in profile, 442—with copy reverse — 4 *W. H. Poy*
- 1-17- 807 The female meditating, after *Raffaello*, No. 443—and four copies, one of them perhaps a repetition by MARCO ANTONIO himself — 5 *Woodburn*
- 3-16- 808 The country woman carrying her child, No. 450—*original and copy*, reverse—and the woman selling eggs—supposed by Bartsch to have been engraved after a design of *Raffaello*, by AGOSTINO VENEZIANO, 453 — 3 *W. H.*
- 5-10- 809 The naked man seated, by AGOSTINO VENEZIANO, No. 454—the old woman approaching the grave, 456—with the repetition, (or rather perhaps *the original*,) by AGOSTINO VENEZIANO, 457, *two impressions*: also the Cardinal on his Mule, 459—*original and copy*, reverse — 6 *Woodburn*
- 3-10- 810 The young woman, seated in meditation at a window, No. 460, perhaps intended for St. Helena—the *original and the copy*, reverse — 2 *W. H. Poy*
- 2-15- 811 A duplicate of the last mentioned copy—the Warrior, ascribed by Bartsch to AGOSTINO VENEZIANO, No. 461—and the man putting on his armour, after *Michelangiolo*, marked A. V. 1517, 463—the copy according to Bartsch — 3 *W. H. Poy*
- 7-15- 812 A group of two standing figures, after one of the frescoes of *Michelangiolo* in the Sistine chapel, No. 464—with the copy, reverse — 2 *Woodburn*
- 5-15-6 813 The man examining a wound in his foot, No. 465 — 1 *W. H.*
- 16- 814 The Nymph returning from the Chace, by MARCO DA RAVENNA, No. 466, with copy, reverse — 2 *W. H. Poy*

- 4 --- 815 The naked man seated, holding a flute, No. 467 — — — 1 Hunt
- 5-10 — 816 The group of three men singing, No. 468 — — — 1 Inghelosi
- 2-6 — 817 The man seated, playing the guitar, No. 469 — — — 1 Hunt
- 4-5 — 818 A woman carrying a vase, by AGOSTINO VENEZIANO, No. 470—and a man and woman holding each other by the hands, after *Raffaelle*, by the same, 471 — — — 2 Woodcut
- 2-2 — 819 The old man pulling on his stockings, from the celebrated cartoon of Pisa, by *Michelangiolo*, No. 472 — — — 1 Binda
- 2-15 — 820 The Bark, by AGOSTINO VENEZIANO, No. 473 — — — 1 Hunt
- 2-17 — 821 A female leaning upon a pedestal, with, beside her, a vase, after *Raffaelle*, ascribed by Bartsch to AGOSTINO VENEZIANO, No. 474, with a copy, or repetition, reverse, not mentioned—and a naked woman seated near a vase, by the same, 475 — — — 3 Hunt
- 6-8-6 — 822 A naked man carrying the base of a column, after *Raffaelle*, 476 — — — 1 S.
- 2-8 — 823 The same design, engraved, in a reverse direction, by AGOSTINO VENEZIANO, No. 477—a female standing by a vase, by the same, 478—an assembly of Philosophers, after *Giuseppe Porta*, called *Salviati*, by MARCO DA RAVENNA, 479—and the statue of the youth extracting a thorn from his foot, by the last mentioned engraver, 480 — — — 4 Binda
- 2-2 — 824 A naked warrior holding a banner, after *Raffaelle*, No. 481 — — — 1 Woodcut
- 4-4 — 825 The same design engraved in a reverse direction, by AGOSTINO VENEZIANO, No. 482—a young warrior standing near an altar, after *Raffaelle*, by the same, 483—Angelica and Medoro, after *Raffaelle*, not a good impression, and doubtful if by *Marc'Antonio*, 484—and the same design repeated in a reverse direction, by AGOSTINO VENEZIANO, 485 — — — 4 S.
- 8-2-6 — 826 A group of three naked figures from the Cartoon of Pisa above mentioned, called in France '*Les grimpeurs*,' No. 487, good impression, but stained—and a separate plate of one of the same figures, 488 — — — 2 (Hill)
- 7 — — 827 The two female figures supporting a vase, called '*La Cassolette*,' after *Raffaelle*, No. 489—with two copies of the same, one of them supposed to be by MARCO DA RAVENNA, 490 — — — 3 Woodcut
- 6-6 — 828 The man seated, holding a branch of laurel, by AGOSTINO VENEZIANO, No. 491—and a group from the School of Athens by *Raffaelle*, by the same engraver, 492 — — — 2 Binda

PORTRAITS.

- 3-5 — 829 The profiles of Popes Leo X. and Adrian VI. in medallions, Nos. 493, 494, the latter without the letter M. mentioned by Bartsch — — — 2 S.

4-10-	830	Five other medallions of Pontiffs, not mentioned by Bartsch; viz. Pius II., Pius III., and Paul II.; much in the manner of MARC'ANTONIO—Julius II., marked A. A.—and Paul III., by another hand	—	5	woodburn
12-12-	831	The whole length portrait of Raffaelle, No. 496, <i>the original</i> , and two copies	—	3	do
6-6-	832	The twelve Cæsars, in medallions, Nos. 501—512	—	12	Rinda
13-13-	833	The portrait of Aretine, after Tiziano, No. 513	—	1	Wetherley
25--	834	The equestrian statue of Marcus Aurelius, No. 514	—	1	Motture
1-11-6	835	The portrait of Girolamo Aleander, Archbishop of Brundusium, by AGOSTINO VENEZIANO, No. 517, <i>second impression</i> —and that of Barbarossa, by <i>the same engraver</i> , 520	—	2	Rinda
6-6-	836	The Emperor Charles V. by <i>Ditto</i> , No. 524, <i>first impression</i>	—	1	woodburn

ARCHITECTURAL PIECES, VASES, AND ARABESQUES.

1-11-6	837	The Altar of Jupiter, No. 535—The Altar of Cupid, 536—and two others, similar, not mentioned—Bartsch thinks it probable they are by AGOSTINO VENEZIANO	—	4	Rinda
3--	838	The Façade, ornamented with Cariatides, No. 538	—	1	Wetherley
2-2-	839	The set of Vases, by AGOSTINO VENEZIANO, Nos. 541—552, wanting one	—	11	Rinda
2-4-	840	Two of Arabesques, by MARCO DA RAVENNA, one of them, No. 557—the other not mentioned—and ten others, by AGOSTINO VENEZIANO; part of the set numbered 564—583	—	12	do

COPIES AFTER ALBERT DURER.

10-10-	841	The Life and Passion of Christ, Nos. 584—620, <i>early impressions</i> , with a duplicate of one	—	38	do
1-15-	842	The Life of the Madonna, No. 621—637, <i>not early impressions</i>	—	17	do
1-5-	843	The Holy Family with Angels, No. 639—and the St. Christopher, 641	—	2	Wetherley
5-2-6	844	St. John the Evangelist, and St. Jerome, No. 643, dated, as Bartsch reads it, 1506, A. 1—and the Crucifix addressing St. Gregory, 644— <i>second impression</i> , with a copy	—	3	woodburn
7-10-	845	The Crucifixion, No. 645	—	1	Wetherley
7-15-	846	The old Man and the young Lady, No. 650—and a Holy Family with two Angels, after No. 100 of the wood cuts of <i>Durer</i> , in the same direction as the original—not in Bartsch	—	2	woodburn

- 7-7- 847 St. Gregory, St. Stephen, and St. Lawrence, after No. 108 of the wood cuts of *Albert Durer*, in the same direction of the original—The Holy Family, No. 96, in a reverse direction, *doubtful*—The Ensign, a copy, reverse, from No. 87, of his engravings in copper, and a copy, reverse, (with the original) from the frontispiece to the small Passion, on copper, by AGOSTINO VENEZIANO; none of them mentioned by Bartsch—also, a duplicate of one of the Life of the Madonna, and a *drawing* of the figure of Poesy, after *Raffaello*, ascribed to the hand of MARC' ANTONIO

7 *Hand*

BARTSCH. Vol. 13.

CONTAINING THE WORKS OF

THE VERY EARLY ENGRAVERS OF THE ITALIAN SCHOOLS.

N.B. The number of prints of the above description in the present Collection, which have escaped the notice of Bartsch, being considerable, it has been thought advisable to place them together in a distinct class, after the pieces of which he has spoken. The numerous *impressions, on paper, from works in Niello; the works in Niello upon Silver*, and the casts *anciently made from them in Sulphur* will be reserved to the end.

ENGRAVINGS BY ANONYMOUS ARTISTS.

- 10-10- 848 The Deluge, page 71, No. 3. This piece appears to be of the early Florentine School — — — — —
 7-7- 849 The Adoration of the Magi, page 73, No. 1 — — — — —
 5-5- 850 The last Supper, after *Lionardo da Vinci*, page 82, No. 27—and the same subject repeated, No. 28, *both imperfect* — — — — —
 11- 851 The Madonna and Child, page 84, No. 1 — — — — —
 1-11-6 852 The Madonna and Child, with St. Margaret and St. Catharine of Siena, page 85, No 2. — — — — —
 8-8- 853 The Madonna and Child with two Angels, in a landscape, probably by the artist whom *Zani* and *Bartsch* term *Zoan Andrea*, page 85, No. 3 — — — — —
 42- 854 The Assumption of the Virgin, on two sheets, page 86, No. 4; probably by or after *Sandro Botticelli* — — — — —
 9-15- 855 The preaching of Fra Marco da Monte Santa Maria in Gallo, page 88, No. 7. See *Ottley's Inquiry*, page 425 — — — — —
 8-8- 856 The Sybils, page 91, Nos. 9—20—early Florentine School — — — — —

1 *woodburn*1 *Stoy?*2 *woodburn*1 *woodburn*1 *Hand*1 *woodburn*1 *Ottley*1 *Hand*12 *woodburn*

- 5-5 - 857 The Sybil SAMIA, *early impression*—The Sybil TIBURTINA, before the head dress was altered—and the Sybil CHIMICA, a different plate from that in the last lot — 3 *Atley*
- 2-12-6 858 The mutilated Statue of Hercules, page 100, No. 5, probably by Jo. Ant. Brixianus — 1 *Woodburn*
- 4 - 859 The friezes of Tritons and Sea Nymphs, pages 101, 102, Nos. 7, 8. They are, perhaps, by Girolamo Mocetto — 2 *S*
- 4 - 860 The same, with a duplicate of No. 7, *imperfect* — 3 *S*
- 15-15 - 861 The Triumph of Paulus Emilius, page 106, No. 4 — 1 *S*
- 6-15 - 862 The Death of Virginia, page 108, No. 5 — 1 *Hunt*
- 3-18 - 863 The same—a *less powerful impression* — 1 *Willet*
- 10-10 - 864 A satirical piece, respecting the chief governments of Europe, page 110, No. 8 — 1 *Woodburn*
- 5 - 865 The Calumny of Apelles, page 113, No. 10. It is, doubtless, by Girolamo Mocetto — 1 *Hunt*
- 3-3 - 866 The same—not quite entire — 1 *Atley*
- 8-8 - 867 The sleeping Nymph, page 114, No. 11. This also, is most probably by Moretto. See a note of Bartsch upon the subject, at the end of his XXIst Vol., page XLVI. — 1 *S*
- 2-12-6 868 Two pieces of the GIUOCO DI TAROCCHI, page 120, Nos. 18—67, being that set which Bartsch considers the original; viz. FAMEIO II. and ARTIXAN-III. — 2 *Woodburn*
- 3-3 - 869 Three ditto, MERCHADANTE IIII. ZINTILOMO V. and CHAVALIER VI. — 3 *S*
- 4-4 - 870 Four ditto, DOXE VII. RE VIII. IMPERATOR VIII. and PAPA X. — 4 *S*
- 4 - 871 Three ditto, CALIOPE XI. URANIA XII. and TERSICORE XIII. — 3 *Atley*
- 4 - 872 Three ditto, ERATO XIII., POLIMNIA XV. and TALIA XVI. — 3 *S*
- 4 - 873 Three ditto, MELPOMENE XVII. EUTERPE XVIII. and CLIO XVIII. — 3 *S*
- 4 - 874 Four ditto, APOLLO XX. GRAMATICA XXI. LOICA XXII. and ARITMETRICA XXV. — 4 *Woodburn*
- 4 - 875 Four ditto, RHETORICA XXIII. Geometria XXIII. MUSICA XXVI. and POESIA XXVII. — 4 *S*
- 3 - 876 Three ditto, PHILOSOFIA XXVIII. ASTROLOGIA XXVIII. and THEOLOGIA XXX. — 3 *S*
- 3 - 877 Three ditto, ILIACO XXXI. CHRONICO XXXII. and COSMICO XXXIII. — 3 *S*
- 4-4 - 878 Three ditto, TEMPERANCIA XXXIII. PRUDENCIA XXXV. and FORTEZA XXXVI. — 3 *S*
- 4-4 - 879 Three ditto, JUSTICIA XXXVII. CHARITA XXXVIII. and SPERANZA XXXVIII. — 3 *Atley*

- 6-6-880 Three ditto, LUNA XXXXI. MERCURIO XXXXII. and VENUS XXXXIII. 3 Ottley
 4-4-881 Three ditto, SOL XXXXIII. MARTE XXXXV. and JUPITER XXXXVI. 3 Lloyd
 3-13-6-882 Three ditto, FEDE XXXX. SATURNO XXXXVII. and OCTAVA SPERA XXXXVIII. 3 Renda
 70-15-883 A small volume, in russia, containing a complete set of the GIUOCO DI TAROCCHI, by the hand of a different engraver. Bartsch considers these the copies; Ottley, in his Inquiry, thinks them the originals. This book was formerly in the collection of the Cavalier Seratti bought by Goodburn at Seratti sale for £42 --- 50 Ottley
 8-8-884 The Prophets, page 164, et seq. Nos. 1-24, wanting Nos. 23, 24, third impressions --- 22 Goodburn
 10-7-6-885 The copies of the above, according to Bartsch, wanting Nos. 15, 16 --- 22 L
 9-886 The Ship, page 425, No. 62 --- 1 L

ANTONIO DEL POLLAJUOLO

- 10-10-887 The Battle of ten naked Figures, page 202, No. 2 --- 1 Hunt

GIROLAMO MOCETTO.

- 7-10-888 Judith, page 216, No. 1 --- 1 L
 11-889 A small copy of ditto, in the manner of Agostino Veneziano --- 1 Goodburn
 20-7-890 The Baptism of Christ, No. 2 --- 1 Ottley

ANDREA MANTEGNA.

- 3-7-891 The Flagellation of Christ, page 227, No. 1 --- 1 Hunt
 1-6-892 The copy, with variations --- 1 Goodburn
 10-15-893 The Burial of Christ, No. 2 --- 1 Ottley
 6-10-894 An ancient copy of ditto, reverse --- 1 Goodburn
 2-895 The same subject, differently composed, No. 3, with a small copy, reverse, by Jean Duvet --- 2 L
 7-7-896 Christ taken from the Cross, No. 4, somewhat damaged --- 1 Ottley
 5-10-897 Christ's Descent into Limbo, No. 5 --- 1 Hunt

END OF THE EIGHTH DAY'S SALE.

Ninth Day's Sale.

ANDREA MANTEGNA, *continued.*

2-15	LOT 898	CHRIST standing, between St. Andrew and St. Longinus, No. 6	—	1	<i>None</i>
3-10	899	The same, <i>somewhat imperfect</i> —and the Man of Sorrows, No. 7	—	2	<i>Willott</i>
6-10	900	The Madonna and Child, No. 8, <i>first impression before the diadems</i>	—	1	<i>Attley</i>
12-15	901	The same, <i>second impression</i> , with a copy	—	2	<i>do</i>
12	902	The Madonna and Child in a cavern, No. 9	—	1	<i>None</i>
3-3	903	St. Sebastian, No. 10	—	1	<i>Woodburn</i>
2-10	904	The triumphs of Julius Cæsar, Nos. 11, 12, 13, and the repetition of the last piece, 14	—	4	<i>Attley</i>
1-16	905	A duplicate of No. 12—and Hercules and Antæus, 16, with a small copy, reverse, by <i>Jerome Hopfer</i>	—	3	<i>Woodburn</i>
6-6	906	The combat of Tritons, Nos. 17, 18	—	2	<i>Attley</i>
4-14-6	907	The Bacchanalians with a wine-press, No. 19—fine impression, but a little injured	—	1	<i>do</i>
2-2	908	The same, also injured, and the repetition, not noticed by <i>Bartsch</i>	—	2	<i>Woodburn</i>
2-2	909	Silenus supported by Satyrs, No. 20	—	1	<i>Attley</i>
1-1	910	The copy or repetition of the same	—	1	<i>Woodburn</i>

The Master who marked his plates J. B. *with a Bird*, supposed by ZANI to be

GIOVANNI BATTISTA DEL PORTA.

3-3	911	The female Satyr with her young ones, No. 2	—	1	<i>Willott</i>
2-12-6	912	The Rape of Europa, No. 4, with a copy reverse	—	2	<i>Woodburn</i>
1-15	913	Priapus and Lotis, No. 6	—	1	<i>Hunt</i>
6	914	The Wild Man with the Nymph and Child, No. 7	—	1	<i>Woodburn</i>

ENGRAVINGS IN WOOD, BEARING THE SAME MARK.

1-6	915	St. Jerome extracting a thorn from the foot of the Lion, No. 1	—	1	Ottley
1-10	916	The Rape of Ganymede, No. 3	—	1	Shoy

NICCOLETTO DA MODENA

6-15	917	The Nativity, No. 3	—	1	Woodburn
4-4	918	The same subject differently composed, No. 4—somewhat defective	—	1	So
5-15-6	919	The Meeting of Mary and Elizabeth, No. 7—this print and the two following belong to a series of fifteen pieces, which Ottley, in his Inquiry, considers to be of the early Florentine School	—	1	Shoy
4-4	920	The presentation in the temple, No. 9, second impression	—	1	Woodburn
5-10	921	The coronation of the Virgin, No. 10, first impression	—	1	Ottley
10	922	The last Judgment, No. 23—This engraving also is ascribed by Mr. Ottley to the early Florentine School	—	1	Woodburn
2-5	923	St. Francis, No. 27—and St. John Baptist, 30	—	2	Willetts
5	924	LINGUA PRAVORUM PERIBIT, No. 37	—	1	Hane
1-10	925	Leda, No. 46	—	1	Willetts
4-4	926	Neptune, No. 49	—	1	Shoy
2-12-6	927	Orpheus, No. 53	—	1	Woodburn
2-16	928	Two of grotesque ornaments, Nos. 54, 55	—	2	Ottley
2-16	929	Two Ditto, Nos. 56, 57	—	2	So
3-5	930	The Warrior on horseback, No. 60—and the three Deer, 61	—	2	So

PIECES ASCRIBED BY BARTSCH TO ZOAN ANDREA,

3-13-6	931	Judith, No. 1—the copy, reverse	—	1	Woodburn
3-10	932	Christ before Pilate, No. 2	—	1	Hane
2-6	933	The burial of Christ, after Mantegna, No. 3	—	1	Ottley
1-4	934	St. GENEVIÈVE, after Albert Durer, No. 8	—	1	Willetts
3-13-6	935	The seven Cupids with the two rams, No. 14	—	1	Hurst
10	936	The allegorical representation of Ignorance, in two pieces, Nos. 16, 17—after the designs of Andrea Mantegna	—	2	Woodburn
1-11-6	937	The copies of the same, in small	—	2	So
10-15	938	The four dancing nymphs, after the design of Mantegna, No. 18	—	1	Ottley
4-4	939	The dragon and the lion, No. 20, imperfect	—	1	Woodburn
10-10	940	The set of upright ornaments, Nos. 21—32—with a copy of one of the pieces	—	13	Ottley

JO. ANTS. BRIXIANUS.

3. 3 -	941	The burial of Christ, after <i>Mantegna</i> , No. 2	—	1	wood burn
1-11-6	942	Christ standing between St. Andrew and St. Longinus, after the same, No. 3	—	1	Hurst
2. 2 -	943	The presentation of the Virgin in the temple, No. 4	—	1	Willetts
6 -	944	The holy family, after a design of <i>Mantegna</i> , No. 5,	—	1	Hane
2-12-6	945	St. Peter, No. 6	—	1	wood burn
4-4 -	946	The three pieces of the Triumph of Julius Cæsar, Nos. 7, 8, 9—copied from the engravings of <i>Mantegna</i> , with a duplicate of the second print	—	4	Stoyd
2-12-6	947	Hercules carrying the Bull, No. 10	—	1	wood burn
12-12 -	948	Hercules killing the Nemean Lion, No. 11	—	1	Hurst
10-15 -	949	Hercules killing the Serpent, No. 12—this print, though ascribed by Bartsch to <i>Brixianus</i> , is the well known piece bearing the initials J. F. T. which has been often erroneously attributed to <i>Finiguerra</i>	—	1	wood burn
4-15 -	950	Hercules and Antæus, No. 13—with an ancient copy, reverse	—	2	do
3. 3 -	951	The same subject differently composed, No. 14—copied after an engraving of <i>Mantegna</i>	—	1	Hurst
4-4 -	952	The group of Laocoon, No. 15—somewhat injured	—	1	wood burn
6 -	953	Silenus attended by Cupids, described in reverse direction, by Bartsch, No. 17	—	1	do
2 -	954	The Satyr and his family, No. 16, copied from a print of <i>Albert Durer</i> —and the four children dancing to the sound of a drum played by a fifth, 19	—	2	Ottley
1-15 -	955	The four nymphs dancing, after a design of <i>Mantegna</i> , No. 20, engraved in an opposite direction to the print of <i>Zoan Andrea</i>	—	1	Willetts
15 -	956	The female watering a plant, No. 21, a faint impression	—	1	do
10-10 -	957	The three horses' heads, after <i>Lionardo da Vinci</i> , No. 24	—	1	wood burn

BENEDETTO MONTAGNA.

4-4 -	958	Abraham's sacrifice, No. 1	—	1	do
2. 2 -	959	The Nativity, No. 3	—	1	do
8 -	960	Christ praying in the garden, No. 4	—	1	Hurst
3-10 -	961	The Madonna and Child in a landscape, No. 6	—	1	Ottley
2-16 -	962	The holy family, in a landscape, No. 8—with an ancient copy in a reverse direction	—	2	wood burn
3. 3 -	963	St. Benedict and other Saints, No. 10	—	1	Hurst
4 -	964	St. George, No. 12	—	1	do

11 - - -	965	St. Jerome, No. 13	—	—	1	Hurst
6 - 6 -	966	St. Jerome, No. 14	—	—	1	Atty
4 - 10 -	967	The Centaur, the Warrior, and the Nymph	—	—	1	Wittet
13 -	968	The Satyr piping, with the woman and the Infant Satyr, No. 17	—	—	1	Se
3 - 5 -	969	The Centaur, with a female on his back, combatting a dragon, No. 19	—	—	1	Shane
2 - 15 -	970	The birth of Adonis, No. 20	—	—	1	Woodburn
2 - 15 -	971	A woman with a Satyr and two Cupids, No. 21	—	—	1	Se
4 - 10 -	972	Apollo and Midas, No. 22	—	—	1	Se
3 - 8 -	973	The Rape of Europa, No. 23	—	—	1	Se
2 - 2 -	974	Orpheus, No. 25	—	—	1	Se
1 - 1 -	975	The warrior kneeling, No. 26—and the man seated near a palm tree, 27, two impressions	—	—	3	Se
2 -	976	The piping Shepherd, No. 27, with copy, reverse	—	—	2	Shog?
5 -	977	The naked man holding an arrow, No. 33	—	—	1	Se

P. P. page 356.

26 - 5 -	978	The Lion-hunt, No. 1	—	—	1	Woodburn
32 - 11 -	979	'La puissance de l'Amour', No. 3, first impression	—	—	1	Atty
15 - 15 -	980	The same, second impression	—	—	1	Shog?
17 - 17 -	981	Christ dead, supported on the lap of the Madonna, appendix, page 361	—	—	1	Woodburn

NADAT.—page 362.

3 - 15 -	782	The Madonna and Child, with St. Anne, No. 1	—	—	1	Wittet
11 - - -	983	The two armies, No. 2, first impression	—	—	1	Woodburn
2 - 12 - 6	984	The same, also in the first state, but a fainter impression	—	—	1	Atty

GIULIO CAMPAGNOLA.

5 - - -	985	The Nativity, No. 1	—	—	1	Shog?
5 - 10 -	986	Christ and the Samaritan woman at the well, No. 2	—	—	1	Shane
3 - 3 -	987	St. John Baptist, No. 3	—	—	1	Hurst
6 - 15 -	988	The young Shepherd, No. 6	—	—	1	Shane
10 - - -	989	The same, a proof, before the plate was finished by dotting, perhaps unique	—	—	1	Hurst
4 - 8 -	990	The Shepherd piping, No. 7, the original according to Bartsch—and three copies	—	—	4	Woodburn
5 - 5 -	991	The Astrologer, No. 8—the name of the artist added with a pen	—	—	1	Hurst
3 - 10 -	992	The same, two impressions—and a copy not mentioned by Bartsch	—	—	3	Wittet
2 - 16 -	993	Three copies of the same, one of them by Agostino Veneziano, same direction as the original—the others reverse	—	—	3	Woodburn

DOMENICO CAMPAGNOLA.

1-1	994	The Resurrection of Christ, No. 2	—	—	—	1 Hurst
3	995	The Day of Pentecost, No. 3	—	—	—	1 Woodburn
3	996	The Assumption of the Virgin, No. 4	—	—	—	1 Hurst
6	997	The Madonna and Child with Saints, No. 5	—	—	—	1 Name
4	998	The decollation of a female Saint, No. 6	—	—	—	1 Lloyd
3-15	999	Venus recumbent, in a landscape, No. 7	—	—	—	1 Name
4-6	1000	The Shepherd and the old Warrior, No. 8	—	—	—	1 Hurst
5-2-6	1001	The Music Party, in a landscape, No. 9	—	—	—	1 go.
5-10	1002	The Battle Piece, No. 10	—	—	—	1 Willitt

END OF THE NINTH DAY'S SALE.

525-15--

Tenth Day's Sale.

ROBETTA.

	LOT			
1. 9 —	1003	A DAM and Eve with their infants, Cain and Abel, No. 4	—	1 <i>Willet</i>
2. 14	1004	The same, <i>first impression</i> , before the round hole in the middle of the plate at bottom	—	1 <i>Atley</i>
3. 3 —	1005	The Adoration of the Magi, No. 6	—	1 <i>Hane</i>
2 —	1006	The Madonna and Child, No. 12	—	1 <i>Woodburn</i>
3 —	1007	The Madonna, the Infant Christ and St. John, with Angels, No. 13—and St. Sebastian and St. Rock, 14; the latter cut at top	—	2 <i>Atley</i>
1. 15 —	1008	Faith and Charity, No. 15	—	1 <i>Woodburn</i>
3. 3 —	1009	Ceres, No. 16	—	1 <i>Atley</i>
2. 3 —	1010	Venus attended by Cupids, No. 18	—	1 <i>Hunt</i>
4 —	1011	Apollo and Marsyas, No. 19	—	1 <i>Atley</i>
3 —	1012	Hercules killing the Hydra, No. 21, <i>second impression</i>	—	1 <i>Woodburn</i>
2. 2 —	1013	Hercules and Antæus, No. 22	—	1 <i>L</i>
3. 13. 6	1014	The old woman and the four lovers, No. 24	—	1 <i>Hane</i>
4. 14. 6	1015	The young man tied by his left arm to a tree, No. 25	—	1 <i>Atley</i>
2. 15 —	1016	Mutius Scevola, No. 26	—	1 <i>Hane</i>

LE GRAVEUR DE L'AN, 1515, page 408.

5. 5 —	1017	Cleopatra, 1515. The only print by the Artist bearing a date—No. 12	—	1 <i>Woodburn</i>
42 —	1018	The Equestrian Statue, No. 18	—	1 <i>Hunt</i>

THE MASTER OF THE CADUCEUS.

The works of this Artist are described by *Bartsch*, in his VIIth Vol., page 516, et seq. amongst those of the early Engravers of the German School. He, however, admits it to be very doubtful if they would not be more properly placed in the Italian. In this opinion he is supported by other writers; and these interesting pieces were therefore admitted into the present collection.

3-13-6	1019	Judith, No. 1—and the Adoration of the Magi, 2, the latter much damaged	2	Willmetts
2-14-	1020	Christ, No. 3, and the Holy Family, 4	2	Atterley
6-10-	1021	The Madonna and Child, No. 6	1	do
1-18	1022	St. Jerome writing, No. 7—a copy of the same—and of No. 10—and St. Catharine, 8	4	Woodburn
3-	1023	The guardian Angel, No. 9	1	None
4-14-6	1024	The Woman with a distaff, No. 10—and the naked Female viewing herself in a mirror, 12	2	do
6-	1025	Apollo and Diana, No. 16—and the three naked Men tied to a tree, 17	2	Hurd
4-4	1026	The Sacrifice to Priapus, No. 19. <i>Bartsch</i> terms this piece a copy, with variations, after a print, by <i>Agostino Veneziano</i> ; it is, however, greatly superior to that engraving, and appears to have every claim to be considered as the original	1	None
3-3-	1027	Mars, Venus, and Cupid, No. 20	1	Atterley
3-6-	1028	The Fury riding on the Triton, No. 22—and Victory, No. 23	2	Woodburn
4-14-6	1029	The Triton and the Siren, No. 24	1	do

GIACOMO FRANCA.

The near resemblance of style which the following engravings bear to the early works of *Marc'Antonio*, and the fact that two pieces by the same hand, not in this collection, bear the initials I. F., appear sufficiently to justify our ascribing them to the above mentioned Artist, the Son of *Francesco Francia*. We shall only add, that their apparent antiquity induces us to place them here, although *Bartsch* has introduced them in his XVth Volume.

4-6-	1030	The holy family, with the female winding thread, No. 2	—	1 Atterley
6-15-	1031	Lucretia, No. 4, first impression	—	1 Woodburn
3-6-	1032	Cleopatra, No. 5	—	1 Willmetts
3-7-	1033	The female holding a square, No. 6—and one of grotesque ornaments, which, although marked I. F. is doubtless by another hand	—	2 Hurd
5-15-6	1034	Bacchus with his attendants, No. 7	—	1 do

ANONYMOUS PIECES BY EARLY ENGRAVERS.

NOT IN BARTSCH.

- 29-8-1035 The visit of the Queen of Sheba to Solomon, a composition of numerous figures—In the centre, in the middle ground, Solomon accompanied by his attendants, is represented receiving the Queen under the portico of his temple, over which is inscribed TENPLUM. SALOMONIS. This print is engraved in the manner of the *life of the Madonna*, ascribed by Bartsch to *Nicoletto da Modena*, and is like those, most probably, by an early Artist of the Florentine School, w. 17 $\frac{1}{4}$, h. 11 $\frac{3}{4}$ — — — 1 *Woodburn*
- 4-6-1036 The presentation of the infant Savior in the temple, represented in an uncommon manner; the child, lying upon a sheet, being supported on the left by the Madonna, and on the right by Joseph. This print appears to be of the early part of the 16th century. h. 6 $\frac{5}{8}$, w. 5 $\frac{1}{4}$ — — — 1 *Hunt*
- 8-8-1037 The decollation of St. John Baptist, in a landscape, the executioner about to put the sword into its sheath—a man in a turban bearing the head in a charger—the daughter of Herodias running away terrified—evidently by the same Artist who engraved *the battle of the lion, the dragon, the bear, the tiger, and the unicorn*, lot 1067, and which is ascribed by Bartsch to *Jean Duvet*—h. 7 $\frac{5}{8}$? w. 6 $\frac{3}{8}$ — — — 1 *Ottley*
- 3-3-1038 The last Supper, a fragment, more than half the print being wanting—a harsh style of engraving; w. 20 $\frac{1}{4}$? h. 15 $\frac{1}{2}$? — — — 1 *Woodburn*
- 2-12-6-1039 The Madonna seated upon a throne in a landscape, suckling the infant—her body is turned a little towards the left, but she turns her head, looking downwards, towards the right—in the manner of *Brixianus*, h. 6, w. 4 $\frac{3}{4}$ — — — 1 *Hunt*
- 4-6-1040 The Madonna, a half length figure, supporting the infant Jesus, who is standing on a cushion—the back ground is architectural, and at the left bottom corner is a Cat—in the manner of *Nicoletto da Modena*, h. 6, w. 4 — — — 1 *Ottley*
- 13-13-1041 The Assumption of the Virgin, h. 17, w. vide *Ottley's Inquiry*, &c. page 456 1 *Ottley*
- 5-5-1042 The Man of Sorrows, copied with variations, and with the omission of the glory of angels at top, from the original of *Martin Schongauer*, a circle—diam. 6 $\frac{1}{8}$ —It is possibly by *Gherardo*—also a damaged impression of the original — — — 2 *do*
- 6-10-1043 Two very early devotional pieces, companions, in the manner ascribed to *Baldini*. The one represents the dead body of Christ supported on the lap of the virgin, with, behind her, four Saints, whose names are inscribed

- in their diadems, viz. MADALENA, IACOMA, SALOME and GOVANNI, at bottom an inscription of four lines, (the S. always reversed) IESUS NAZARENUS, &c.—In the centre of the other is St. Sebastian bound to a tree, and stuck full of arrows; on the left is the angel with Tobit, on the right is St. Roch, and at top are two angels holding a crown over the head of the first mentioned Saint.—In the sky is an inscription of five lines, and at bottom are two other inscriptions, ANGELUM NOBIS, &c. ORA PRO NOBIS, &c.—These two pieces are coloured like the ancient wood cuts, *h.* $5\frac{1}{2}$, *w.* $3\frac{3}{4}$ — — — 2 *woodburn*
3. 16 — 1044 Christ crowned with thorns—the subject represented under a canopy of magnificent Architecture—in the foreground a Bishop and a King, each with two attendants, kneeling, *h.* $7\frac{3}{4}$, *w.* $5\frac{1}{2}$ —also S. Veronica, by Martin Schongauer, damaged — — — — 2 *do*
6. 6 — 1045 The dead body of Christ supported in the sepulchre by an angel—in the back ground are the Cross, and the other instruments of the Passion; also the heads of St. Peter, Pontius Pilate and Judas Iscariot, and that of the man who spit upon Christ; the Cock, the handkerchief of Veronica, &c. &c. This piece appears to be very ancient, but not of the Florentine School—*h.* $10\frac{1}{8}$, *w.* $6\frac{5}{8}$ — — — — 1 *do*
- 1046 St. Catharine of Siena, standing under an architectural canopy, with a church in her left hand, and in her right, a lily, a palm, and a crucifix—under her feet is the devil, and on each side of her figure are two small compartments representing her Miracles.—Over her head; S. CHATERINA DA SIENA—the S. S. reversed. It is much in the manner ascribed to Baldini—*h.* $9\frac{7}{8}$, *w.* $7\frac{1}{2}$ — — — — 1
- claimed by Woodburn*
6. 6 — 1047 St. Cecilia standing, with a dagger in her breast, a book under her left arm, and a palm in her right hand, which is elevated—much in the manner of Nicoletto da Modena—*h.* $9\frac{1}{2}$, *w.* $8\frac{3}{4}$ — — — — 1 *do*
2. 5 — 1048 The story of St. Filippo cloathing the beggar, an engraving coarsely executed from an early work in fresco, by And. del Sarto, in the cortile of the Nunziata at Florence, arched at top—*h.* 13, *w.* $8\frac{5}{8}$ — — — — 1 *Hane*
1. 0 — 1049 St. Francesco, and twenty-eight other male and female Saints, the names of most of them written on their diadems—above an angel bearing a tablet with the inscription TRES ORDINES—hard manner of engraving *h.* $11\frac{3}{4}$, *w.* $8\frac{7}{8}$ — — — — 1 *with*
46. 4 — 1050 St. George on horseback, killing the dragon, which is represented in profile at the right bottom corner of the print. On the ground under the horse, is part of the skeleton of a man. The princess, her hands joined

in devotion, is in the back ground on the right; and upon a rock, on the left, at top, is a castle where are seen a king and a queen looking out of the windows

N. B. The following judicious and interesting memorandum is written under this piece by the hand of its late possessor:—

"This most curious print, which is engraved by some ancient Italian artist, in imitation of the manner of the Old German Artist, whom Bartsch calls the Master de l'ann. 1466, was in a cover of the Lac-tantius printed at Rome, 1467, by Sweynheim and Pannartz."

2. 2 - 1051 St. Jerome kneeling before a crucifix, and turned towards the left—the head of the lion, its mouth open, is seen behind his figure on the left, looking up at him—something in the manner of *Robetta*, but more hard, h. 8 $\frac{3}{4}$, w. 6 $\frac{3}{4}$ — 1 *Woodburn*
3. 5 - 1052 St. Lawrence, a copy with variations, reverse, from an engraving of *Martin Schongauer*. In the original, the ground on which the figure stands is plain, and the head, which is seen in a three-quarter point of view, has no diadem or glory; in this piece the ground is undulated and shaded, and the head is in profile. St. Paul, copied also in a reverse direction, and with variations, from one of the small apostles by *Schongauer*—these two prints are probably early performances of *ROBETTA* — 1 *Ottley*
10. 6 - 1053 The representation of Hell, engraved in the manner ascribed to *BALDINI*, after a painting in fresco, by *Andrea Orgagna* in the *Campo Santo* at Pisa—See *Ottley*, p. 373 — 2 *Strong*
13. 13 - 1054 Bacchus and Ariadne seated in a Car drawn by two Centaurs. The car, which moves towards the left, is upon four wheels, and is whimsically formed of an immense vine, loaded with grapes, the branches of which extend the whole width of the print at top: a Satyr and an infant Satyr are gathering bunches, another infant Satyr is seated in front of the car, and behind it is a Bacchante. This piece also is engraved in the manner ascribed to *BALDINI*—w. 11? h. 7 $\frac{1}{2}$? — 1 *Willet*
15. 15 - 1055 A Combat between two Centaurs, in the presence of three warriors dressed in armour.—See *Ottley* p. 447, who considers it as possibly by *POLLAJUOLO*—Bartsch, unaccountably, ascribes it to *REVERDINUS* — 1 *Ottley*
5. 5 - 1056 Hercules vanquishing the Cretan Bull which he holds by the horns. The animal is recumbent, and Hercules, whose figure is turned towards the left, presses with his left foot upon its side. On the left, is a tree without leaves, from which are suspended the bow and quiver of

- Hercules, and a reed pipe. This piece is, perhaps, by NICOLETTO DA MODENA, *h.* $6\frac{1}{2}$, *w.* $4\frac{3}{4}$. Also Hercules, or Sampson, tearing open the jaws of the lion, an oval, *w.* $8\frac{1}{2}$, *h.* $6\frac{1}{2}$, by an unknown hand — 2 *Woodburn*
- 63 1057 THE DEATH OF ORPHEUS. For a particular description of this beautiful specimen of early Italian engraving, see Ottley, p. 403 — 1 *Hunt*
16. 16 - 1058 Theseus and Ariadne. These two figures are seen standing on the right; and on the left, is the Labyrinth, on the wall of which is inscribed: A BB E RINTO. Under the figures of the hero and heroine are scrolls, whereon we read TESEO and ADRIANNA (the N and the S reversed). This piece is engraved in the manner of the planets, ascribed to BALDINI, *w.* $10\frac{1}{2}$, *h.* $7\frac{3}{4}$ — 1 *Woodburn*
7. 7 - 1059 The Planet Mars, ascribed to BALDINI. See Ottley, p. 368, where this print is described—*h.* 13 (including the margin with the inscription) *w.* $8\frac{1}{2}$ — 1 *Ottley*
7. 7 - 1060 The Planet Sol, being another piece of the same series, and of similar dimensions. The figures, in this print, correspond very nearly with the description given by Strutt of the same piece of the other series in the British Museum — 1 *Woodburn*
2. 2 - 1061 Two pieces of a Triumph, somewhat in imitation of the Triumphs of Julius Cæsar, by Mantegna; engravings in wood, supposed by the hand of one JACOBUS, after the designs of Benedetto Montagna — 2 *Ottley*
4. 4 - 1062 Fortune, represented allegorically by a naked female standing on and directing a ship, which is tossed by the winds. A lady, richly dressed, is seated, on the left, at the stern of the vessel. Below are two winds, blowing upwards at the ship; and in the sky, on the left, are two others, and an inscription beginning I MI LASO, &c. This piece is engraved in the manner ascribed to BALDINI—the upper part of it is mutilated, *h.* $10\frac{1}{8}$, *w.* $6\frac{1}{2}$ — 1 *Woodburn*
- 10-10 - 1063 A Sacrifice, the design taken from an Antique Basso-relievo. In the middle, is an altar or tripod, with a boy playing upon a double pipe; on the left, is a man who holds a wreath in his right hand, and on the right, is another, who, elevating an axe with both hands, aims a blow at the bull, which is destined for sacrifice, whilst his companion holds the animal by the nose and left horn—*h.* $7\frac{1}{2}$, *w.* $6\frac{1}{2}$ — 1 *Sw*
- 21 — 1064 A Bear Hunt. See Ottley, p. 455, where this piece is described, and attributed to the early Florentine School — 1 *Sw*
23. 2 - 1065 Four pieces of similar dimensions, probably part of a series. 1. A King seated on a throne, and turned towards the right: his figure is in profile, but his face is turned towards the spectator. In the sky, near

- his head, is inscribed LUCIO CECILIO. R. 2. A man on horseback, having wings, and bearing in his two hands a helmet—the animal and his rider are turned towards the right; at top, is inscribed: NATABANO. 3. A young man in the habit of the time, standing and turned towards the left, where is a vase placed on a high pedestal, which engages his attention. 4. A female, wearing a crown, seated upon a chair, or rather, perhaps, a small car, and turned towards the left; opposite to her, upon a tall circular pedestal, ornamented with foliage, is a vase, the handle of which she holds with her right hand: above, in the sky, is inscribed, POLISENA, *h.* $5\frac{3}{8}$, *w.* 3 — — 4 *Atley*
- 7 — — 1066 Two figures, apparently drawn from nature; on the left, is a poor man standing with his legs crossed, and leaning upon his stick—his figure being seen in a front view; on the right, is another poor man, whose figure is seen in profile, and who, turning his back to his companion, appears taking off his hat, as if in token of respect to some person of rank. This piece is most probably of the early school of Padua, and is executed in a manner much resembling that of Mantegna—*h.* $5\frac{3}{8}$, *w.* $4\frac{1}{2}$ — — — 1 *Dr*
- 3-10 1067 The Battle between the Lion, the Dragon, the Bear, the Tiger, and the Unicorn. This piece is ascribed by Bartsch (we think erroneously) to Jean Duvet. See remark upon lot 1037 — — — 1 *Hand*
- 6-6 — 1068 Two Lions devouring a horse and a stag—the back ground, a City: not very old—*w.* $4\frac{5}{8}$, *h.* $3\frac{1}{2}$. A portrait, profile, in a medallion, ALEXANDER PIUS AUG. IMP., &c.—diameter $3\frac{1}{4}$; and the bust of an old man in a bonnet, seen in a three-quarter point of view, and turned towards the right; apparently from a Niello—*h.* $2\frac{3}{4}$, *w.* $2\frac{1}{2}$ — — — 3 *Woodburn*
- 4-10 — 1069 The bust of a Warrior in a helmet, at the top of which is the recumbent figure of a naked child holding a shield and a banner—a profile, turned towards the right—*h.* $4\frac{5}{8}$? *w.* 3?—and the bust of a female, also turned towards the right, and in profile, surrounded by a wreath of laurel, and inscribed IULIA. PIA., *h.* $4\frac{3}{8}$, *w.* $3\frac{1}{4}$ — — — 2 *Dr*
- 64-1 — 1070 The bust of a young female, her hair fantastically braided, seen in profile, and turned towards the left; ascribed to LIONARDO DA VINCI, of whom the design certainly is—*h.* $4\frac{5}{8}$, *w.* 3 — — — 1 *Hand*
- 3.3 — 1071 Two Cupids flying, supporting a circular decoration, perhaps, part of the border of a box, a fragment—*w.* 8, *h.* 2—and the impression on parchment of the entire cover of another box; exhibiting, in a circular compartment in the centre, the View of a City, and in four small ovals, introduced within a border of foliage, four similar representations—*w.* $8\frac{1}{2}$, *h.* $7\frac{3}{4}$? perhaps, when entire, it was an exact square — — 2 *Atley*

- 1-11-6 1072 A singular ornament upon a dark ground, a circle, inscribed: ACADEMIA
LEONARDI VIN.—h. $10\frac{1}{4}$, w. $8\frac{1}{4}$ — — 1 *Ottley*

PIECES BY KNOWN ARTISTS—NOT IN BARTSCH.

- 9-9 - 1073 A young Man bearing a yoke on his shoulders; supposed by Mr. Ottley
to be an early work of MANTEGNA. See 'Inquiry,' page 493. It
may be proper, however, to observe, that, in its style of execution, this
piece bears a *very* strong resemblance to the two engravings by *Alto-*
bello, hereafter to be mentioned — — — 1 *So*

- 31-10 - 1074 The Madonna and Child, with St. John Baptist, and another Saint, by
GIROLAMO MOCETTO, with his mark HIERO. M.; Ottley, page 514 1 *Hurst*

- 5 - 1075 The City of Rome, represented by a female wearing a helmet, and seated
amidst trophies of armour. Her figure is seen nearly in profile, and
turned towards the left; in her right hand, she holds a small figure of
Victory, and in her left, a sword. In the middle, at bottom, is inscribed
ROMA, and on the left, are the letters I. B., accompanied by a bird,
which, as has been before observed, are supposed to denote GIOVANNI
BATISTA DEL PORTO—h. $8\frac{3}{4}$, w. $6\frac{1}{8}$ — — — 1 *Hane*

NICOLETTO DA MODENA.

- 3-13-6 1076 Christ standing, holding the globe of the universe; with monogram,
composed of the letters N. I. O.; Ottley, p. 536 — — — 1 *Woodburn*

- 6-6 - 1077 St. Sebastian, with monogram N. I.; Ottley, p. 541 — — — 1 *Stoy*

- 2-5 - 1078 St. Sebastian and St. Catharine, both with the name of the artist—O.
p. 540 and 542 — — — 2 *Hurst*

- 2-3 - 1079 St. George; also, with the artist's name, O. p. 541 — — — 1 *So*

- 5-10 - 1080 A female, magnificently dressed and wearing a helmet; she stands on the
right, and is pouring incense upon an altar, whereon is inscribed: SPES
PUBLICA PAXAETERNA VICTORIA AUGUSTI. This piece is without
the initials of NICOLETTO; but we think it certainly by his hand—
h. $8\frac{1}{4}$, w. $5\frac{3}{4}$ — — — 1 *Woodburn*

- 1-11-6 1081 Mars, DIVO MARTI; also, with the name of NICOLETTO; Ottley, p.
544 *So* — — — 1 *Ottley*

- 5 - - 1082 Perseus and Pegasus. The figure of Perseus, dressed in complete armour,
is standing, and seen nearly in front; but his face is in profile, and
turned towards the left: he holds the bridle of the horse, which is in
the act of rearing, with both hands. At top, are the initials N. M.—
h. $6\frac{1}{2}$, w. $4\frac{1}{4}$ — — — 1 *Hurst*

ALTOBELLO.

- 31-10-1083 A Dance of four Cupids; ALTOBELLO v. F. Ottley, p. 550 — 1 *Woodburn*
 31-10-1084 Four Cupids playing on musical instruments—O. p. 551 — 1 *Hunt*

JO. ANT. BRIXIANUS.

- 1-0-1085 The cup found in Benjamin's Sack, O. p. 559 — 1 *Do*
 6-15-1086 The Maccabees bringing Presents to Solomon, O. p. 560 — 1 *Woodburn*
 2-12-6 1087 The Flagellation of Christ, O. p. 561 — 1 *Hunt*
 2-5-1088 The Madonna and Child—the Virgin, half of whose figure only is seen, is represented with her hands joined together in an attitude of devotion, and turned a little towards the right; the Infant, whom she contemplates, being seated before her on a table or wall, and turned towards the left. Upon a tablet, near the bottom of the print, on the left, is the mark IOAN. BX. h. 8, w. 6½ — 1 *Mane*
 4-14-6 1089 The Madonna, with St. Francis, Mary Magdalen, and St. Catherine, Ottley, p. 562 — 1 *Woodburn*
 1-1-1090 The same design, engraved, in a reverse direction, a little smaller. On a tablet at bottom, are the letters R. V. R., h. 11½, w. 8½. It appears to be certainly by BRIXIANUS — 1 *Ottley*
 1-1-1091 The central compartment of the 'Quos ego,' copied from the print of Marc'Antonio. Ottley, p. 564 — 1 *Woodburn*
 2-12-6 1092 The Dream, copied in a reverse direction from a print of Albert Durer; O. p. 566—and a study of three naked figures, apparently done from some work of painting executed upon a vaulted roof; without mark, h. 6¾, w. 4¾ — 2 *Do*
 2-12-6 1093 The figures of Cupid and Psyche, in the Feast of the Gods, in the Farnesena at Rome—the figures turned towards the left: apparently done from an original drawing by Raffaele; the figure of Psyche being here represented without any drapery. No engraver's mark, w. 10½, h. 7½ — 1 *Do*
 2-12-6 1094 A man walking towards the left, with a pole over his right shoulder, from which hang two milk pails; at top is inscribed LATE DONE LATE FRESCHA, no mark—h. 7¾, w. 5. A Frieze of Trophies, imperfect, on the right, at bottom—O. p. 567; and two small pieces, representing each the base and capital of an Ancient Column, also without mark — 4 *Do*

BENEDETTO MONTAGNA.

- 1-1-1095 The Nativity, with Joseph at the well, copied, in a reverse direction, from a celebrated engraving by *Albert Durer*; upon the tablet suspended from the upper part of the house are the initials B. M., *h. 7 $\frac{1}{4}$, w. 4 $\frac{5}{8}$*
- 7-1096 St. Anthony, standing, his hands joined in an attitude expressive of devotion. His figure is seen nearly in front, but he looks up towards the left; in the back ground is a rocky landscape with a cottage, and at the edge of the print, on the right, at bottom, is the attendant pig. In the middle, at bottom, are the initials B. M., *h. 10 $\frac{1}{4}$, w. 7 $\frac{7}{8}$*
- 3-6-1097 A River God, with a Cupid; Ottley, p. 529—also a piece representing two Hunters standing by a Stag, which lies on the ground pierced by a javelin, with *counterproof*, *h. 5 $\frac{5}{8}$, w. 3 $\frac{3}{4}$* . In the sky, on the right, is the name of the artist
- 2-10-1098 Venus; she is represented standing, in a front view, and completely naked, she elevates her left hand, and in her right, which hangs easily by her side, she holds a mirror: her long hair is seen, on each side her body, reaching to below her middle; and on the left, near the top of the print, is her title VENUS. This piece is incomplete, and is without the name or initials of the artist, *h. 11 $\frac{1}{4}$, w. 5 $\frac{3}{4}$*

1 *Woodburn*1 *Hane*3 *Woodburn*1 *Jr**2. If not by the Master in 1515.*

GIULIO CAMPAGNOLA.

- 6-10-1099 A naked Female suckling an Infant, IULIUS CAMPAGNOLA ANTENOREUS, copied from an early engraving of *Albert Durer*, see Ottley, p. 769—also a naked Infant seated by a table, whereon are three cats, one of which he caresses, *h. 3 $\frac{1}{2}$, w. 2 $\frac{3}{4}$* . This last is delicately finished in the dotted manner
- 5-10-1100 A naked female lying asleep under a clump of trees; Ottley, p. 769

2 *Jr*1 *Hane*

DOMENICO CAMPAGNOLA.

- 4-10-1101 A landscape with figures, amongst which a Shepherd, who appears leaning on his staff or club, and is accosted by a Satyr: in the foreground, on the right are two old men, seated in conversation, with, beside them, a dog. It is probably an *early* performance of *Domenico*, *w. 7, h. 6 $\frac{3}{4}$* —also, St. Jerome seated naked at the entrance of a rustic hovel; Ottley, p. 771
- 3-16-1102 A dance of twelve Cupids; O. p. 771

2 *Hunt*1 *Ottley*

ROBETTA.

3. 3 - 1103 The Sacrifice of Cain and Abel, see O. p. 461 — — 1 *Woodburn*
 2. 12. 6 1104 The death of Abel; O. p. 462 — — 1 *Hunt*

THE MASTER OF THE MONOGRAM L. A. F.

- 2 — 1105 A Man shooting with a bow and arrow. O. p. 593, Note — — 1 *Willitts*

THE MASTER OF THE CADUCEUS.

- 4-4- 1106 St. Sebastian, bound by the wrists, which are crossed over his head, to the trunk [of a very large tree. His body is seen in front, and is naked, except the right thigh, and part of the left, which are covered with a thin drapery. The figure is seen to a little above the knees; but as the print has been somewhat cut at bottom, it is possible that, in its perfect state, it represented the legs also—*h.* $8\frac{3}{4}$? *w.* $6\frac{1}{2}$. No mark — — 1 *Willitts*
 4-5- 1107 Cleopatra (or possibly Eve). Ottley, p. 593 — — 1 *Hunt*
 3-15- 1108 Pegasus. The body of the animal is directed towards the right; but his head is turned to the left; on the right, at top, is the mark—*w.* $8\frac{1}{2}$? *h.* $6\frac{1}{2}$. Also, a copy, same direction as the original, marked upon a tablet, suspended on the right at top, N. w. M.; over the head of the animal, is inscribed; EL TEMPO—*w.* 9, *h.* $5\frac{7}{8}$ —and a Sacrifice of Priapus, bearing the last mentioned mark—*h.* 6, *w.* $4\frac{1}{2}$ — — 3 *Woodburn*

END OF THE TENTH DAY'S SALE.

L 801. 2. 6

Eleventh Day's Sale.

GIACOMO FRANCIA.

- 12 — LOT 1109 **T**HE Infant Saviour, sleeping under a canopy, which is supported by two children. Ottley, p. 774 — — —
- 10-10 — 1110 The Madonna seated on a throne, with the divine Infant in her lap—with, on the left, St. Francis; and, on the right, another Saint of the same order, kneeling. This print, which is much in the manner of *Francia*, is marked, on the throne, with the letters D. A. F. surmounted by a mark of abbreviation—*h.* 11 $\frac{1}{4}$, *w.* 8 $\frac{3}{8}$ — — —

1 *Woodburn*1 *Do*

IMPRESSIONS FROM WORKS IN NIELLO, &c.

AND

PATTERNS FOR WORKS OF THAT KIND.

- 13 — 1111 Two sheets, containing nine small pieces of ornaments, upon a black ground—amongst them, an ornament, surrounding the letters of the alphabet—erroneously ascribed by a former Italian possessor to *Sandro Botticelli* — — —
- 1-11 — 1112 A singular impression upon paper, apparently taken from the reverse of a medallion, and representing Christ in glory, accompanied by the Apostles—*diameter* 3 inches — — —
- 1-13 — 1113 A circular piece—*diam.* 3 $\frac{1}{4}$, representing Mars; apparently the impression from a work 'a *graffito*,' by some inferior Artist; also, a sheet, on which are closely pasted a hundred and nine impressions, from *small Goldsmith's Ornaments*, neither the age, nor intended application of which, it is easy to determine. Also, five modern copies, from impressions of *Niellos* in the *Durazzo Collection* — — —

9 *Smethy*1 *Woodburn*7 *Shoy?*

M

PELLEGRINO DI CESIA.

5. 5 - 1114 Two small circles—diam. $\frac{3}{4}$ of an inch, on the same plate; that on the left, representing the Angel Gabriel; the other, the Virgin Mary receiving the Annunciation; half figures, in profile. Between the circles is the mark P.; the entire plate is *w.* $1\frac{1}{2}$, *h.* 1 inch — 1 *Atley*
21. — 1115 The Resurrection of Christ, with the *name of the Artist*, thus: DE. OPUS. PEREGRINI. CES.—*h.* (including the inscription) $3\frac{1}{2}$, *w.* $2\frac{1}{4}$ —also a modern copy of the same — 2 *Hurst*
3. 12. 6. 1116 Hercules combatting the Hydra, which he has seized with his left hand by one of its necks. The mark P. is in the margin at bottom. *w.* $1\frac{1}{2}$ (including margin) *h.* $1\frac{1}{2}$ —also a Soldier seen in a front view, holding in his right hand a standard, and with his left grasping the hilt of his sword. The mark P. is on a tablet attached to a stump of a tree on the left. This piece appears to have been copied from the design of an artist of the German School, *h.* 2, *w.* $1\frac{1}{2}$ — 2 *Woodburn*
4. 14. 6 1117 A young female seated upon a bank, on the right, and Cupid binding her with her arms behind her to a tree; on the left is seen a Sea Monster. The upper part of the letter P. appears at bottom, *h.* $1\frac{1}{2}$, *w.* $\frac{3}{4}$ — 1 *Hurst*
4. — 1118 A naked man seated and seen in profile; his figure being turned towards the left;—his right foot rests on a helmet, and he holds two serpents, one having the head of a woman, the other that of a man, which kiss each other. The mark P. is in the margin at bottom — 1 *Woodburn*
5. 5 - 1119 Three females standing in the sea, upon shields, placed on the backs of dolphins, and holding over their heads draperies bearing the appearance of sails. In the margin at bottom are the initials O. P. D. C., *h.* $2\frac{1}{2}$ *w.* $1\frac{1}{2}$ — 1 *Hurst*
14. 14 - 1120 Mutius Scævola burning off his right hand in the presence of Porsenna and his army; a composition of nine figures. On the right, upon the step of the monarch's throne, is the mark P., *w.* $3\frac{1}{2}$, *h.* $2\frac{1}{2}$. This print is a duplicate of one in the Durazzo Collection, described by Bartsch, Vol. XIII. p. 53, No. 10 — 1 *Motters*
4. — 1121 An ornament of grotesques, the mark P. upon a shield in the centre of the piece, *h.* 3, *w.* $1\frac{1}{2}$ — 1 *Woodburn*
3. 16 - 1122 Two pieces of ornaments, apparently intended for the handles of knives, one of them bearing the initials P. C., *h.* $3\frac{1}{2}$, *w.* $\frac{3}{4}$ — 2 *3*
3. 3 1123 Two others, in the same manner, *h.* $3\frac{1}{2}$, *w.* $\frac{3}{4}$ — 2 *Atley*

THE FOLLOWING PIECES BY THIS ARTIST ARE DESCRIBED BY
BARTSCH, Vol. XIII. p. 206, et Seq.

4-10	—	1124	Providence, No. 3	—	—	—	1	Ottley
31-10	—	1125	The triumph of Mars and Venus, No. 4	—	—	—	1	Smidley
4-6	—	1126	Orpheus, No. 6	—	—	—	1	Hurd
5-15-6		1127	The same design engraved by the same Artist, apparently upon a different plate—the dimensions the same as the other	—	—	—	1	Woodburn
5	—	1128	The Eagle offered in sacrifice, No. 7	—	—	—	1	Hurd
1-1	—	1129	The same design as the last, engraved by an unknown artist, in a reverse direction, upon a larger scale, and marked in the margin at bottom with the initial A., h. 2 $\frac{1}{2}$, w. 2	—	—	—	1	Ottley

PIECES BY UNKNOWN ARTISTS.

2-12-6		1130	Eve, seated on the left spinning, and Adam, opposite to her, digging the ground: at a small distance off, in the middle of the piece, are seen the infants Cain and Abel, one of them astride upon a stick, w. 1 $\frac{1}{2}$, h. 1 $\frac{1}{8}$	—	—	—	1	So
4	—	1131	Abraham and Isaac, repairing to the intended place of sacrifice. The father of the faithful bears a torch in the left hand, and in the right a knife, and is followed by his son, who carries on his shoulders a bundle of wood; the figures move towards the right, h. 1 $\frac{1}{2}$, w. 1 $\frac{1}{2}$	—	—	—	1	Smidley
2-6	—	1132	The same design, engraved, with small variations, by another hand. The form of the print however is different, the upper corner of the plate on the left, being rounded off, so as to render it the quarter of a circle, w. (at the bottom) 1 $\frac{1}{2}$, h. (on the right) 1 $\frac{1}{2}$	—	—	—	1	Ottley
6-6	—	1133	Tobit and the Angel. The figures move towards the right, the Angel holding with his right hand the left hand of the Child, who with the other hand carries the fish, h. 1 $\frac{1}{2}$, w. 1	—	—	—	1	So
6-10	—	1134	The same group of Tobit and the Angel; the figures reversed. This group occupies the right of the piece—in the centre is a female standing, with, in her left hand, a cornucopia, and in her right, some ears of corn; and on the left is another female seated, holding in her left hand a globe, and resting with the right upon a spear, w. 2, h. 1 $\frac{1}{2}$	—	—	—	1	Woodburn
5	—	1135	Sampson tearing open the jaws of the Lion: his figure is turned towards the right, and in the back ground on either side is a tree, w. 1 $\frac{1}{2}$, h. $\frac{7}{8}$	—	—	—	1	So
2-14	—	1136	The same subject, differently composed, a circle—diam. 1 $\frac{1}{2}$ —see Ottley, page 335	—	—	—	1	Ottley

- 4-4 — 1137 Judith, standing and seen in front, with the head of Holofernes in her left hand, elevated, and in the right, which falls by her side, a sword; upon a scroll over her head is inscribed IVDETA, *h.* $1\frac{5}{8}$, *w.* 1 — 1 *Woodburn*
3. 13. 6 1138 The same subject, varied in the design, the right hand with the sword being elevated, and the left, in which she holds the head of Holofernes, being not so, *h.* $1\frac{3}{4}$, *w.* $\frac{7}{8}$ — — — 1 *Do*
5. 7. 6 1139 The same design as the last, engraved with small variations, by another hand, *h.* $1\frac{3}{4}$, *w.* $\frac{7}{8}$ — — — 1 *Atley*
- 14-10 — 1140 Two impressions taken from plates of an irregular form, apparently intended to decorate the handles of knives; on the one is represented the Story of Judith—on the other a Battle. Extreme length of the first $3\frac{5}{8}$, breadth at one end $\frac{1}{2}$ an inch, at the other $\frac{5}{8}$ —extreme length of the second $3\frac{3}{8}$, breadth $\frac{1}{2}$ to $\frac{3}{4}$ of an inch — — — 2 *Do*
- 4-15 — 1141 David, standing, with his left foot on the head of Goliath, and in his left hand the sling, *h.* $1\frac{7}{8}$, *w.* $\frac{3}{4}$ — — — 1 *Woodburn*
- 10-10 — 1142 Christ crucified, between the two thieves, with, on the left, St. John, and, on the right, the Virgin Mary. The characters I. N. R. I. are reversed. A lozenge, *h.* $1\frac{5}{8}$, *w.* $1\frac{1}{2}$ — — — 1 *Amesley*
- 5 — 1143 The same subject, a composition of numerous figures, differently composed. It appears to be an ancient copy, in a reverse direction, and by an inferior artist, from a *fine Pax*, of which a drawing in outline, hereafter to be mentioned, is in the present collection, *h.* $3\frac{5}{8}$, *w.* $2\frac{1}{2}$ — — — 1 *Do*
- 12 — 1144 The Madonna and Child, with St. Sebastian and St. Roch, apparently a modern impression taken from a plate from which the *Niello* had been extracted; two circles upon one paper, drawn with a pen from two *Niclos* in the collection of the family Oddi Baglione, at Perugia—and the Madonna, a half length figure, standing, with the child upon her left arm, under a canopy supported by two angels; a circle—diam. $2\frac{7}{8}$. This last is evidently printed from a *very ancient* engraved plate, which was probably never finished with *Niello* — — — 3 *Long?*
- 1-11. 6 1145 St. Jerome at his devotions. He is kneeling and turned towards the right, and holds in his left hand a stone; opposite to him, in the fore ground on the right, is a book, whereon rests a skull and a crucifix; behind him, on the left, is the lion; in the back ground, on the right, is a rocky cavern; and on the left are trees, *h.* $2\frac{3}{4}$, *w.* 2. This piece is in a bad state of preservation — — — 1 *Atley*
- 11 — 1146 An unknown subject, a composition of seven figures; on the left, a Roman Emperor or Magistrate, is represented seated on a throne, and addressing an old man, who with a lifted sword, seems prepared to cut

- off the head of a young female who is on her knees before him; on the right are two soldiers, one of whom bears a standard, on which is inscribed, *DECRETO*, *h.* $2\frac{1}{2}$, *w.* $1\frac{1}{2}$ — 1 *Hunt*
8. 10. 6 1147 An old man kneeling at his devotions, and turned towards the left; above, a large wreath or garland, which is supported by a naked man and an angel, and wherein is seen the upper part of a female figure blowing two horns, or trumpets; and, on the left, another female with a book in her right hand, *h.* $2\frac{1}{2}$, *w.* $1\frac{1}{2}$ — 1 *Le*
- 6 — 1148 Two Stags near a well or fountain; upon a scroll above, is a Hebrew inscription, the characters *reversed*. This piece is perhaps intended to bear reference to the 1st verse of the 42d Psalm, *h.* $1\frac{1}{2}$, *w.* 1 — 1 *Woodburn*
14. 10. — 1149 The head of the younger Cyrus brought in a basin of blood to his brother Artaxerxes; a composition of six figures; upon a throne, on the right, whereon is seated Artaxerxes, is inscribed *CIRRO*, *w.* $2\frac{5}{8}$, *h.* $1\frac{1}{2}$ — 1 *Mothems*
- 10 — 1150 Two pieces, representing the Triumph of Julius Cæsar, apparently taken from plates intended to decorate the handles of knives; in the first are the Senators of Rome, followed by the Army; in the second, Cæsar is represented in a Car drawn by Elephants, and upon a scroll over his head we read *SEZARO*, in characters *reversed*. The pieces are $3\frac{1}{4}$ in length by $\frac{3}{4}$ — 2 *Woodburn*
5. 15. 6 1151 Two circular pieces, representing pagan sacrifices, with ornamented borders—*diam.* $2\frac{3}{8}$. In the one, two men are employed in killing a pig — 2 *Hunt*
4. 10. — 1152 A bacchanalian subject, a composition of six figures; a circle—*diam.* $2\frac{1}{4}$. Described by Bartsch, Vol. 13, p. 101, No. 6.—The design is probably by *F. Francia* — 1 *Smith*
1 *Woodburn*
14. 14. — 1153 The same design, apparently engraved by a different hand—*diam.* $2\frac{3}{8}$ — 1 *Ottley*
3. 3. — 1154 The same, repeated, but in a reverse direction, and in a ruder manner of engraving—*diam.* $2\frac{5}{8}$ — 1 *Ottley*
2. 12. 6 1155 An Ancient Sacrifice, the design apparently taken from the antique. In the foreground a man, kneeling on one knee, is represented holding an Ox by his horns, whilst another man aims a blow at its head with a mallet;—on the right is a tripod with fire upon it, the priest, and a child playing on a pipe; and on the left is a female attendant, a circle—*diam.* 2 — 1 *Woodburn*
1 *Hunt*
4. 2. 6 1156 Another Ancient Sacrifice—see Ottley, p. 572, where this piece is copied — 1 *Hunt*
- 5 — 1157 Two circular pieces, representing a Cupid riding on a dolphin, and another Cupid with his eyes bandaged—perhaps by *BALDINI*—see Ottley, p. 333 — 2 *Ottley*

- 1-11-6 1158 Four of arabesque ornaments, in the same manner—also described in Ottley, pages 333-4—they are probably impressions from works “a graffito.” — 4 *Ottley*
- 1-11-6 1159 A frieze of Children playing—perhaps after a design of *Raffaello*. On the right, an infant recumbent on a festoon of fruits, which is supported by two others; on the left, a numerous group, employed in emptying grapes into a wine press, *w. 6, h. 1 $\frac{1}{2}$* — 1 *Le*
- 1-15- 1160 A nymph riding on a horrible Sea-monster, and a child riding beside her on a dolphin; the group directed towards the left. This piece is semi-circular at bottom, *h. 1 $\frac{1}{2}$, w. 1 $\frac{1}{2}$* — 1 *Le*
- 5-15-6 1161 A triton carrying off a nymph; he is swimming to the right, *w. 1 $\frac{1}{2}$, h. 1* 1 *Hurst*
- 10-10- 1162 Two pieces, apparently from plates intended to decorate the handle of a knife—on the one, sea nymphs and tritons; on the other, the triumph of Neptune, with latin inscription, *reversed, length 3, breadth $\frac{1}{2}$ an inch* 2 *Ottley*
- 4-4- 1163 The Galatea of *Raffaello*—the same design was engraved upon a larger scale by *Marc'Antonio*, *h. 3 $\frac{1}{2}$, w. 2 $\frac{1}{2}$* — 1 *So*
- 10-10- 1164 Neptune in his car, drawn by two Sea-horses, which are led by two tritons, the group moving to the right; to the stem of an aquatic tree, at the right extremity of the print, is attached a tablet, without mark. This piece appears to be by *MARC'ANTONIO*, *w. 4 $\frac{1}{2}$, h. 2 $\frac{1}{2}$* — 1 *Le*
- 4-4- 1165 Hercules and Antæus, the figure of Hercules seen in a back view, *h. 1 $\frac{1}{2}$, w. $\frac{7}{8}$* — 1 *Hurst*
- 8-5- 1166 Hercules tearing open the jaws of the lion—his figure is turned towards the left, and upon a scroll above, is inscribed *ERCULE*, in characters *reversed, h. 1 $\frac{1}{2}$, w. 1* — 1 *So*
- 4- 1167 Hercules killing the Hydra, with a copy of a duplicate impression of the same, in the *Durazzo* collection, *h. 2, w. 1 $\frac{1}{2}$* — 1 *Ottley*
- 5-15-6 1168 The same subject, treated differently. This design was also engraved by *Pellegrino di Cesia*, *w. 1 $\frac{1}{2}$, h. 1 $\frac{1}{2}$* — 1 *Woodburn*
- 6-10- 1169 The same subject, a different design; Hercules here grasps one of the necks of the monster with the right hand, and holds his club in the left, his figure also is turned towards the left, *w. 1 $\frac{1}{2}$, h. 1 $\frac{1}{2}$* — 1 *Le*
- 5-10- 1170 Minerva standing, and seen nearly in front; she raises her right hand, and appears as if addressing herself to some one, and with her left hand holds her spear, and her shield, on which is the head of Medusa, *h. 1 $\frac{1}{2}$, w. $\frac{3}{4}$* — 1 *So*
- 6-15- 1171 Mercury; he appears walking forward, directing his steps towards the left, but he looks towards the right. In his right hand is the Caduceus, *h. 1 $\frac{1}{2}$, w. $\frac{1}{2}$* — 1 *Ottley*

5. 10 - 1172 An unknown Mythological subject—on the left is a naked female suckling two infants—on the right, Mercury is represented, bringing in his arms, a third infant, who holds the Caduceus. This piece is irregularly curved at top; extreme *h.* $1\frac{1}{2}$, *w.* $1\frac{3}{4}$ — — — — — 1 *Atley?*
- 11 — 1173 Orpheus seated, playing the guitar. The same design which was twice engraved by *Pellegrino di Cesia*, *h.* 2, *w.* 1 — — — — — 1 *Atley*
9. 19. 6 1174 Pyramus and Thisbe—Pyramus is represented lying dead in the middle of the piece, with a sword through his body, the point of which projects upwards; Thisbe is about to throw herself upon it, *h.* $1\frac{1}{2}$, *w.* 1 — — — — — 1 *Woodburn*
- 10 — 1175 Arion, his violin in the left hand, and the bow in the other, riding on the Dolphin, *h.* $1\frac{1}{2}$, *w.* 1 — — — — — 1 *Hurd*
6. 6. — 1176 Hercules seated, and turned somewhat towards the left, with his arms tied behind him to a tree, from which hangs his quiver, *h.* $1\frac{1}{2}$, *w.* $\frac{5}{8}$ — — — — — 1 *Woodburn*
7. 7. — 1177 A naked female standing between a naked man and a Satyr, who are binding her arms behind her to a tree, *h.* $1\frac{1}{2}$, *w.* 1. — — — — — 1 *S*
8. 8. — 1178 Rome, represented by a female, seated amidst trophies of arms, and holding in her right hand a globe; the figure is turned towards the left, *h.* $1\frac{1}{2}$, *w.* $\frac{7}{8}$ — — — — — 1 *S*
4. 10. — 1179 A group of three Women, standing upon shields placed on the backs of dolphins in the sea. The same design was also engraved by *Pellegrino di Cesia*, and appears to have been repeated by other Artists. At bottom, an inscription, mutilated, in characters *reversed*; AL NOME DE DIO—*h.* $1\frac{1}{2}$, *w.* $1\frac{1}{4}$. Also, a group of two Children, playing with a dog; also mutilated in some parts, and restored with a pen—*w.* $1\frac{1}{2}$, *h.* $1\frac{1}{4}$ — — — — — 2 *S*
4. 6. — 1180 A Man seated upon a stool, and resting his right arm upon a table, whereon are three jugs; his figure is turned towards the left, and he is pouring liquor out of a fourth jug into another, which he holds in his left hand; on the ground are two dogs—*w.* $1\frac{1}{2}$, *h.* $1\frac{1}{2}$. Also, a repetition, in a reverse direction, of the group of two Children, playing with the dog, in the last lot—*w.* $1\frac{1}{2}$, *h.* $1\frac{1}{4}$ — — — — — 2 *Atley*
- 10 — 1181 A group of three Musicians, half length figures, singing out of a large book, which is held by him in the centre—*w.* $1\frac{1}{2}$, *h.* 1. Also, the fable of the Man and his two Sons with the Ass; the ass has fallen down, and they all three appear endeavouring to lift it up in order to throw it into the river—*w.* $1\frac{1}{2}$, *h.* $1\frac{1}{2}$ — — — — — 2 *Woodburn*
9. 19. 6 1182 A Man sitting with his legs in the stocks, and a young female binding his body and arms with cords; upon a scroll, over his head, is inscribed in characters *reversed*: NON FAR COGHE TV PVQI—*w.* $1\frac{1}{2}$, *h.* $1\frac{1}{2}$ — — — — — 1 *Atley*

- 8-10-6 1183 A young Man, in a reclining posture, upon the ground; perhaps intended for a river God. His legs are covered with drapery; but the rest of his body is naked: in his right hand, is a cornucopia—*w.* $1\frac{1}{4}$, *h.* $\frac{3}{4}$. Also, a figure of Cupid walking towards the left, and blowing a trumpet, which he holds in his right hand—*w.* $1\frac{1}{4}$, *h.* $\frac{7}{8}$ — 2 Otley
- 10 — 1184 Two pieces, as before, for the Handles of Knives. In the first, is a young Man seated, playing the violin, and a scroll with the following inscription in characters reversed: FACIA CHI PVO CHE OGNI PENTIR DA DOGLIA. In the other are three figures of young Men, each reclining or meditating on a skull, and a scroll with inscriptions reversed: SOLA SPES IN IPSA, &c.—length 3 inches, breadth $\frac{1}{2}$ an inch — 2 Do
- 9-10- 1185 Two Cupids, standing in conversation upon a circular tablet, with between them a vase, upon which he on the left, rests his left arm, *w.* $1\frac{1}{4}$, *h.* $1\frac{1}{8}$ 1 Woodburn
- 4-10- 1186 Cupid, standing on a circular pedestal, with his bow in his left hand, and in his right an arrow, *h.* $2\frac{1}{8}$, *w.* 1 — 1 Hunt
- 6-6- 1187 Cupid, standing on a vase, with his bow in his right hand, and in his left an arrow. Upon a scroll, over his head, is inscribed, in characters reversed: A BON. FIN., *h.* $2\frac{3}{8}$, *w.* $\frac{1}{2}$ — 1 Otley
- 7-15- 1188 Two Circles, viz. Jupiter with the globe of the universe in his right hand, seated upon his eagle—*diam.* $\frac{3}{4}$; and a female figure sitting, with a cornucopia in her left hand, and in her right, a bunch of ears of corn; perhaps intended to represent the goddess of plenty—*diam.* 1 — 2 Woodburn
- 5-5- 1189 A naked Female seated and turned towards the left; perhaps intended to represent Venus. Upon her head are the wings of Mercury, and she rests with her left hand upon the caduceus, *w.* $1\frac{1}{8}$, *h.* 1 — 1 Hunt
- 11-11- 1190 A Man naked, seated upon the ground, and resting with his right arm upon an hour glass; he is seen in back view, and occupies the left side of the print. On the right, is a young female in a sitting posture, playing upon the lyre; from a tree, on the left, is suspended a tablet, whereon is inscribed, in characters reversed: ORTA CADUNT, *w.* 2, *h.* $\frac{7}{8}$ 1 Otley
- 8-0- 1191 A man naked, armed with a shield and club, and seen in a back view, attacking another on horseback, *h.* $1\frac{3}{4}$, *w.* $1\frac{1}{8}$ — 1 Lloyd
- 14-3-6 1192 Two circles, viz. Justice seated upon the back of a Lion, with the scales in her right hand, and in her left a sword—*diam.* $1\frac{1}{8}$ —and a female seated on the ground and turned towards the right, playing on the lyre—*diam.* $\frac{3}{4}$ — 2 Hunt
- 17 — 1193 The preparation for a Sacrifice; on the right, standing on a high pedestal, is the Statue of a God, holding in his right hand a helmet; and below are four men, one of whom leads an ox; and a female, *h.* $2\frac{1}{2}$, *w.* $2\frac{1}{4}$ 1 Hobbs

- 32.11- 1194 A Battle of three Warriors on horseback; two of them armed with shields and spears, and the third with a shield and a long sword, *w.* $4\frac{1}{2}$, *h.* $1\frac{7}{8}$ 1 *woodburn*
- 8.8- 1195 Two circles, *diam.* $\frac{1}{2}$, printed on the same paper: on the one, the profile of a Roman Emperor, looking towards the right; on the other that of an Empress, looking towards the left—also the bust of a Warrior, in a Helmet, seen in profile, and looking towards the left, *h.* 1, *w.* $\frac{5}{8}$, and, further, the half length figure of a female, turned towards the left: *h.* $1\frac{1}{4}$, *w.* $\frac{3}{8}$ 3 *Le*
- 33- 1196 The bust of a young Warrior, with long hair, seen in profile, and turned towards the right, a circle, *diam.* $1\frac{1}{8}$ 1 *Smethley*
- 19.8.6 1197 The bust of a Warrior in a helmet, seen in profile, and turned towards the right, *w.* $\frac{3}{4}$, *h.* $\frac{3}{4}$. A bust of a Man in profile, turned towards the left; on the ground, behind the head, are the letters HA KRT, reversed, *h.* $\frac{7}{8}$, *w.* $\frac{7}{8}$. Also, the bust of a female, seen in profile, and turned towards the right, *w.* $1\frac{1}{8}$, *h.* $\frac{5}{8}$ 3 *woodburn*
- 10.10- 1198 The busts of a young Man and a young female, in profile, looking at each other, *w.* $2\frac{1}{8}$, *h.* $\frac{7}{8}$. A duplicate impression of this piece is in the Durazzo Collection, and is described in Bartsch, Vol. XIII. page 57, No. 19 1 *Atley*
- 13.13- 1199 Two busts of Warriors, in profile, their faces turned towards each other; being also a duplicate impression of a print in the Durazzo Collection—Bartsch, No. 20 1 *Hunt*
- 8- 1200 Two Circles—*diam.* 1—in each of which is a bust of a Warrior, in profile; the one looking towards the right—the other towards the left 2 *woodburn*
- 6- 1201 The two heads in circles, described in the last lot, on one plate, *w.* $2\frac{1}{2}$, *h.* 1 —perhaps a repetition by a different hand. Also, the bust of a Warrior, in profile, represented in a nich, and turned towards the right, *h.* $1\frac{1}{8}$, *w.* 1 2 *Le*
- 12.12- 1202 A frieze, in which are represented various animals—a lion devouring a calf, a dog hunting a pig, &c., *w.* $3\frac{1}{8}$, *h.* $\frac{5}{8}$ 1 *Le*
- 8-10.6 1203 Five Children holding torches, and seated upon a vase or candelabrum, above which is a Cupid, *h.* $1\frac{5}{8}$, *w.* $1\frac{1}{8}$ 1 *Hunt*
- 7-17.6 1204 A Circle, *diam.* $1\frac{1}{8}$, containing arabesque ornaments; and a small piece, representing an infant, the lower part of whose body terminates in twisted foliage, *w.* 1, *h.* $\frac{5}{8}$ 2 *Atley*
- 10- 1205 Four pieces of grotesque and arabesque ornaments—the dimensions, *h.* $2\frac{1}{8}$, *w.* $\frac{3}{4}$ —*h.* $3\frac{5}{8}$, *w.* $\frac{5}{8}$ —*h.* 2, *w.* $1\frac{1}{4}$ —and *h.* $2\frac{1}{2}$, *w.* $1\frac{1}{8}$ 4 *woodburn*
- 8.8- 1206 Another piece of grotesque ornaments, *h.* $3\frac{1}{4}$, *w.* 2 1 *Hunt*
- 8.10.6 1207 Another, *w.* $3\frac{3}{4}$, *h.* $2\frac{1}{4}$ —at the two bottom corners are tablets, on which are the letters SCOR. 1 *Hoban*

- 1-5 — 1208 An etching in outline, copied from the Pax, representing the Crucifixion, by Giovanni Dei—a copy from a Pax, by Maso Finiguerra, in the present Collection—ditto from a Niello, representing the portraits of Petrarch and Laura—also an impression from an unfinished Niello, representing the Conversion of St. Paul, by an ancient artist of the name of DATI, the plate of which is preserved in the Gallery at Florence; and, further, an impression from an ancient tablet in the British Museum — 5 Ottley
- 1-15 — 1209 An old impression of the piece by DATI, above mentioned, h. $4\frac{7}{8}$ (the top semicircular) w. $3\frac{1}{4}$ — 1 S
- 10 — 1210 Eight drawings, carefully copied in outline, after celebrated works in Niello, preserved at Florence and elsewhere—amongst them the celebrated Pax of Maso Finiguerra, and that of Giovanni Dei. — 8 S

MASO FINIGUERRA.

- 315 — 1211 The Madonna seated on a magnificent throne, with the infant Saviour in her lap—on either side of her, numerous angels playing upon musical instruments—and below, ten female saints—see Ottley, p. 304, et seq. where a copy of this interesting piece is introduced—h. $5\frac{1}{4}$ w. 4 — 1 Woodward
- 52-10 — 1212 The Adoration of the Magi, a composition of numerous figures—see Zani, "Materiali," &c. page 48, and Note 46, page 124—where the present identical impression is referred to, h., to the margin of the plate, $4\frac{3}{8}$, w. $4\frac{1}{4}$ — 1 Hunt

£ 1153 —

END OF THE ELEVENTH DAY'S SALE.

Twelfth Day's Sale.

VARIA.

1-11-6	LOT 1213	AN oblong folio book, bound in russia, and containing sundry prints by Old Masters	—	1	Smith
3-4	1214	An upright ditto, ditto, and containing ditto	—	1	S
9	1215	The Works of ADAM BARTSCH, in upwards of 130 pieces, amongst which are many proofs and variations; presumed to have been purchased by the late proprietor, at Vienna, from the artist himself	—	130	Harst
1-10	1216	A curious print by BARTS. BRIKIANUS, representing the dead body of Christ, supported in the lap of the Madonna, with four other Saints; omitted in its proper place in the Catalogue; four prints in imitation of black chalk drawings, by F. PILOTI, and three others	—	8	S
6-6	1217	The plates to the Geography of Ptolemy, printed in 1473, at Rome, by Arnold Buckinck—the 27 double maps, complete	—	27	S
3-13-6	1218	The plates to the Geography of Francesco Berlinghieri, printed at Florence by Niccolò Todesco, c. 1482—in 29 maps, most of them upon two plates	—	29	Wright
1-1	1219	A blank portfolio, in russia, 28 inches by 19½, and two others	—	3	Atley
1-11-6	1220	A portfolio with leaves, 17 by 13—bound in green morocco	—	1	Griffith
2-8	1221	A ditto, 20 by 16, lettered French School	—	1	S
4	1222	A ditto, 25 by 18½, in russia	—	1	Carlyon
2-10	1223	A blank portfolio, 26½ by 19, covered with blue morocco, and handsomely gilt	—	1	Harst
2-12-6	1224	A ditto, ditto	—	1	S
2-15	1225	A ditto, ditto	—	1	S
2-19	1226	A ditto, ditto	—	1	Hoffman
5-5	1227	Two ditto, ditto	—	2	Atley
3-15	1228	A parcel of mounting paper, gilt edges, cut to fit the above portfolios	—		S
14	1229	Sundry milled boards	—		

IMPRESSIONS FROM WORKS OF NIELLO, IN SULPHUR.

These interesting specimens of the mode practised by the Italian Goldsmiths, in taking impressions from their engravings upon Silver, previous to the invention of Chalcography, are the same mentioned by *Lanzi*, in the last edition of his "Storia Pittorica." They are evidently of the early Florentine School; and the near resemblance of style which some of them bear to the celebrated Pax of "The Assumption," by MASO FINIGUERRA, renders it highly probable that some of them are by his hand. Some of these Sulphurs having been more or less injured, and since restored, we shall, in enumerating them, remark accordingly.

- 38-17 - 1230 A box, containing the following series:—
 The Creation of Adam; the upper part of his figure *restored*, *w.* $1\frac{3}{4}$, *h.* $1\frac{1}{2}$
 The Creation of Eve; *restored* in the upper part of her figure, and in part of that of the Almighty, *w.* $1\frac{7}{8}$, *h.* $1\frac{1}{8}$
 Adam and Eve eating the forbidden fruit; the whole of the figure of Adam *restored*, *h.* $1\frac{1}{8}$, *w.* 1
 Adam and Eve driven from Paradise;—the lower part of their figures, and part of the body and left arm of the Angel, *restored*, *w.* $1\frac{3}{4}$, *h.* $1\frac{1}{8}$
 Adam tilling the ground, &c.—almost entirely *restored*, same dimensions as the last
 The Sacrifice of Cain and Abel;—nearly *perfect*, *w.* $1\frac{7}{8}$, *h.* $1\frac{1}{8}$
 Cain killing Abel,—part of the body of Cain, and part of the back ground, *restored*, *w.* $1\frac{1}{2}$, *h.* 1 — — — 7 *Woodman*

THE FOLLOWING PIECES measure *h.* $2\frac{3}{8}$, *w.* $1\frac{3}{4}$.

- 173-5 - 1231 Christ washing the Apostle's feet—*perfect*
 The last Supper—*perfect*
 The Crucifixion—*perfect*
 The dead body of Christ, lamented over by the Maries, and other Disciples—also *perfect* — — — 4 *Woods*
 36-15 - 1232 Christ praying in the Garden—*perfect*, except a very small injury in the head of Christ — — — 1 *Woods*
 69-6 - 1233 The Ascension of Christ—*perfect* — — — 1 *Woods*
 126- - 1234 Christ taken in the Garden;—the upper part of the figures of Christ and Judas, and some other central parts of the composition *restored*

Christ before Pilate;—the head and upper part of the figure of Christ, as well as those of Pilate and one of his attendants, *restored*

Christ releasing the Patriarchs from Limbo—*perfect*

The Resurrection of Christ, with the Maries visiting the Sepulchre—also *perfect* — — — — —

150 — 1235 The Flagellation of Christ;—*perfect*, except in an unimportant part of the back ground

Christ bearing his Cross;—the head of Christ, and that of an assistant, who is leading him along, *restored*

The day of Pentecost, *perfect*

The last Judgment—also *perfect* — — — — —

4 Woodburn

4 Cottley

WORKS IN NIELLO UPON SILVER.

3. 3 — 1236 Four small circular pieces, *diam.* $\frac{3}{4}$ —half-length figures—viz. the Madonna and Child, and three Saints — — — — —

4-14. 6 1237 Eight *ditto*—three of them unfinished — — — — —

4-14. 6 1238 The portrait, in profile, of the celebrated Savonarola, *diam.* $1\frac{1}{2}$, including the border with inscription—and two impressions of a plate copied from it in Italy, by order of its late possessor — — — — —

2. 3 — 1239 Six pieces of Arabesque ornaments, similar in shape and dimensions; and a small silver Crucifix — — — — —

22. 1 — 1240 A male and two female saints—the figures seen to the knees, a circle, *diam.* 2 — — — — —

64 — — 1241 Two circular pieces, *diam.* $1\frac{3}{4}$ —set in a brass frame, with morocco box—the one, representing the Madonna appearing to a Saint, who is seated writing; the other, the Arch-Angels Michael, Raphael, and Gabriel—whole-length figures — — — — —

4-4 — 1242 A snuff box, not ancient—probably of Russian workmanship — — — — —

5-5 — 1243 Four pieces of singular shapes, also Russian; and perhaps intended as ornaments to Sacerdotal habits—upon two of them are represented the birth and death of St. John the Baptist—the third exhibits a Saint subject; and upon the fourth is a long inscription — — — — —

3/5 — — 1244 A PAX, on which is represented, the Madonna seated with the infant Saviour in her lap, upon a throne; with, on each side of her, an Angel holding a lily; and, below, St. Catherine, St. Lucia, and other female Saints. The diadems, or glories, round the heads of the figures; the borders of their garments; the wings of the two Angels; &c. are enriched by gilding. This plate is semi-circular at top, and measures $3\frac{7}{8}$ inches height, by $2\frac{5}{8}$ inches in width. It is considered to be a genuine work

4 Hunt

8 So

3 Cottley

7 Hunt

1 Woodburn

1 Hunt

1 Lloyd

4 Triplock

of MASO FINIGUERRA; and is enclosed in a frame of massy silver, richly and tastefully decorated with chiselled work and enamel. Upon the pedestals of two columns, one on either side, we find the letters, G. R. which we may conclude to have been the initials of the person by whose orders the work was executed — — — — —

- 215-5- 1245 A BOX OF RED MOROCCO, divided horizontally, in three parts, and containing an extensive and highly interesting COLLECTION OF WORKS IN NIELLO, viz.—

In the lower partition:—

The dead body of Christ, supported in the Sepulchre by the Madonna and Mary Magdalen; HUMANI. GENERIS. REDEMPTOR.—a circle, *diam.* $2\frac{1}{4}$
 The Madonna and Child—the ground behind the figures gilt—ditto, *diam.* 2
 The Nativity; GLORIA. IN EXCELSIS., &c. *diam.* 2.—The sky of this piece also is gilt, *diam.* 2
 The Madonna and Child—the ground behind the figures dark, *diam.* 2
 The dead body of Christ supported upon the lap of the Virgin: behind her are the three Crosses—relieved upon a gold ground, and at bottom are the initials B. E. perhaps with reference to the name of the individual for whom the work was executed, *diam.* $2\frac{3}{8}$
 Also, fourteen small circular pieces of Madonnas, and half-length figures of Saints—in all nineteen pieces

In the Middle partition.:—

A female Saint, a whole-length standing figure, bearing a palm—a circle, *diam.* 2
 A female figure, with wings, seated on a throne—the signification of which is not easy to discover—the wings, the borders of the drapery, and the diadem over the head gilt, *diam.* $1\frac{5}{8}$
 A female Saint, standing; with, on her right, St. Lawrence, and on her left, a Saint of a Monastic order, holding a book and a flower; the ground behind the figures is gilt, and on a scroll at top is an inscription, FIDES. TUA., &c. *diam.* 2
 The Madonna seated, with the Child on her lap, upon a throne; with, on her right, the Prophet Daniel, and on her left, St. Margerite, *diam.* $1\frac{7}{8}$
 The dead body of Christ, supported in the Sepulchre, by the Madonna and Mary Magdalen; in a circle at the bottom is inscribed, P(er) VITA POPULI PASSUS SUM. This piece is semicircular at top, *h.* $2\frac{3}{4}$, *w.* $1\frac{5}{8}$

Also, twenty small circular pieces of Madonnas and half-length figures of Saints, *in all twenty-five pieces*.

In the Upper Partition.

St. Jerome, kneeling at his devotions, the ground gilt, *diam.* 2

The Annunciation, the ground also gilt, same dimensions

A Crucifix, of silver, richly ornamented with carved work and enamel,

h. 7, *w.* $4\frac{1}{8}$

A triangular case, ornamented with three works in Niello, the intended use of which is unknown, *length* $2\frac{1}{2}$, *width* $\frac{5}{8}$

The handle of a knife, ornamented with two works in Niello, *length* $3\frac{1}{2}$, *width* $\frac{5}{8}$

Also seven small circular pieces of ornaments, *in all twelve pieces* — 56

Woodburn

ITALIAN BRONZES,

IN BASSO-RELIEVO, OF THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES, &c.

1-13- 1246 An Egyptian basso-relievo in bronze, *w.* $8\frac{1}{2}$, *h.* $3\frac{1}{4}$ "*avec la colonne pour mesurer l'inondation du Nil.*" See Montfaucon, tom. IV.—A circular mirror, in metal, found near Athens, *diam.* $5\frac{1}{8}$ —and a circular engraving in outline, upon ivory, representing a pugilistic combat upon a bridge, probably by an Italian Artist of the close of the Sixteenth Century, with an impression on paper from the same — 3

1247 Cain killing Abel, an oval, gilt, 3 by $2\frac{1}{4}$, in a gilt frame, perhaps by ALGARDI—The Sacrifice of Abraham, *h.* $2\frac{1}{2}$, *w.* $1\frac{7}{8}$, of the early part of the XVIth Century—The judgment of Solomon, a circle, *diam.* 2—The *Matrix*, in brass, perhaps by VALERIO VICENTINO, for a bronze, representing the Adoration of the Magi, *h.* $2\frac{3}{4}$, *w.* $2\frac{1}{8}$, and a cast of its companion, of the same dimensions, representing the Nativity. — 5

2-2- 1248 Two pieces, executed in a singular manner of workmanship, upon thin plates of iron or steel, the figures and some other parts being gilt; the one representing the Sacrifice of Abraham, *h.* $3\frac{7}{8}$, *w.* $3\frac{7}{8}$ —the other, Hercules supporting the globe of the universe, *h.* $3\frac{7}{8}$, *w.* $2\frac{7}{8}$ — 2

5-7-6 1249 Part of the pommel and part of the sheath of a sword, chased in steel, and in part gilt, supposed to be by BENVENUTO CELLINI — 2

Shack

Money

Stoy

Briflow

- 1-15- 1250 The Nativity, finely finished by chiselled work: at top, *PARM. INVENT.* and below, the date 1580. Who the Artist was who thus designates himself is not known. — — —
- 2- 1251 David, after having cut off the head of Goliath, a circle, *diam.* $4\frac{1}{2}$ —Also the same, with variations, *h.* $2\frac{3}{4}$, *w.* $2\frac{1}{8}$, much in the manner of *Cellini*—and the Adoration of the Magi, *h.* 4, *w.* $2\frac{1}{2}$, of the early part of the XVIth Century. — — —
- 1-15- 1252 The Adoration of the Magi, *w.* 8, *h.* $4\frac{1}{2}$. This bronze is much in the manner of *DONATELLO*, and is finished by chiselled work — — —
- 2.5- 1253 The presentation in the temple, *h.* 4, *w.* $2\frac{1}{2}$ —and the Resurrection of Christ, *same dimensions*, and evidently by the *same artist*, who, however, is unknown—Also Christ taken down from the cross, *h.* $2\frac{1}{2}$, *w.* 2—The same design was engraved by *Andrea Mantegna* — — —
- 2.7- 1254 The Crucifixion, *h.* $4\frac{1}{2}$, *w.* $2\frac{7}{8}$ —and the burial of Christ, *h.* 4, *w.* $2\frac{1}{2}$, by an unknown artist of the early part of the Sixteenth Century — — —
- 2.12.6 1255 The burial of Christ, *w.* $4\frac{1}{2}$, *h.* $2\frac{3}{4}$. The composition much resembling a basso-relievo by *Donatello*—The dead body of Christ supported by the Madonna and St. John, *h.* $2\frac{7}{8}$, *w.* $2\frac{3}{4}$ —And two ovals, *w.* $3\frac{1}{2}$, *h.* $3\frac{3}{4}$, representing Christ taken in the Garden; and Christ bearing his Cross, by *VALERIO VICENTINO*, both with his name — — —
- 2.10- 1256 The two last mentioned pieces repeated, both finished by chiselled work — — —
- 2- 1257 The Nativity, an oval, *h.* $3\frac{1}{2}$, *w.* $2\frac{5}{8}$ —The woman taken in adultery, $2\frac{3}{4}$ square—The Crucifixion, oval, *h.* $3\frac{3}{4}$, *w.* $2\frac{3}{4}$, all by *VALERIO VICENTINO*—and the dead body of Christ, supported upon the sepulchre by angels, semicircular at top, *h.* $4\frac{1}{2}$, *w.* 3 — — —
- 1-14- 1258 The burial of Christ, bronze gilt, semicircular at top, marked at bottom *IOF.F.*—the artist unknown, apparently a work of the close of the XVth Century. *h.* $3\frac{3}{4}$, *w.* $2\frac{5}{8}$ —and the Madonna seated with the child in her lap, upon a throne, with below, two boy angels, by an unknown artist of the XVIth Century, *h.* $3\frac{1}{2}$, *w.* $2\frac{1}{2}$ — — —
- 3.10- 1259 The dead body of Christ lamented over by the Maries, and other disciples, highly finished in brass, and gilt, by an unknown artist of the XVIth Century, *h.* $4\frac{1}{2}$, *w.* 3 — — —
- 11- 1260 The Coronation of the Virgin, many angels with rosaries, &c. A very highly finished bronze, perhaps by an artist of the school of Parma, *h.* $5\frac{1}{2}$, *w.* $3\frac{3}{4}$ — — —
- 1-16 1261 Christ and the Madonna, half-length figures in ovals, by *ALGARDI*, *h.* 2, *w.* $1\frac{7}{8}$. The celebrated St. Cecilia, of *Raffaello*, copied in bronze, perhaps by the same Sculptor, *h.* $6\frac{1}{8}$, *w.* $3\frac{3}{4}$ —and circle with the characters, *I. H. S.*, *diam.* $3\frac{1}{2}$ — — —

1 Ford

3 Hunt

Atley

3 Hunt

2 Co

4 Tripshock

2 H. Rogers

3 Tripshock

2 H. Rogers

1 Atley

1 Woodman

4 Woodman

- 2.12.6 1262 A small portable Altar piece, surmounted by a pediment, in which is represented the Madonna, a half-length figure, with the infant Saviour in her arms, of the School of *Donatello*, *h.* $6\frac{3}{4}$, *w.* $4\frac{1}{4}$ —The same group repeated, without back ground—Also a tablet representing the Madonna standing with the child in her arms, and on each side angels bearing torches, festoons, &c. also of the XVth Century, *h.* $4\frac{1}{4}$, *w.* $3\frac{1}{2}$ — 3 *H. Rogers*
- 2.15 - 1263 A small portable altar, gilt. In a nich, in the centre, is the Madonna suckling the Infant; below, are two little angels, playing on the lute or guitar; on the left, is St. Anthony, on the right, St. Jerome; and in a semi-circular compartment, at top, is represented Christ rising from the tomb. On the back is the following inscription, HOC OPUS. MODERNI. C. C. We have been unable to find any mention of this Artist, who evidently flourished at the close of the XVth, or the commencement of the XVIth Century $4\frac{1}{8}$, *w.* $2\frac{1}{2}$ — 1 *Hunt*
- 15 - 1264 Christ crowning the Madonna, who is seated on a throne beside him: on each side is an angel. This piece appears to be by some Artist of the Florentine School, at the close of the XIIIth Century, perhaps by *Gaddo Gaddi*. The figures are engraved upon a plate of copper gilt, and appear to have been afterwards shaded, by filling the engraved excavations with compositions of a red and black colour, *w.* $5\frac{5}{8}$, *h.* 4 1 *Cottley*
- 2.10 - 1265 The Prodigal Son dissipating his fortune, marked, at top, on the left, L. D. *w.* $3\frac{7}{8}$, *h.* $2\frac{1}{4}$. The same design was engraved by *Sebald Beham*—St. Sebastian, *h.* 3, *w.* $2\frac{1}{4}$, of the beginning of the Sixteenth Century—The ascension of a Saint, an oval, *h.* $3\frac{3}{8}$, *w.* 3, XVIIth Century—A small oval medallion, struck at Rome in the XVIIIth Century, upon the canonization of five Saints; with the transfiguration of *Raffaello* on the reverse—And another oval, *w.* $3\frac{3}{8}$, *h.* $2\frac{1}{2}$, representing the bust of a warrior, surrounded by an ornamented border — 5 *Hunt*
- 2.15 - 1266 A very highly finished alto-relievo, in brass; probably of the latter part of the XVIth Century; and representing a female with a child, defending herself against the assaults of a demon, *h.* $7\frac{1}{2}$, *w.* 4 — 1 *Hixon*
- 2.9 - 1267 A figure of Time, an oval, probably by *Algardi*, *w.* $6\frac{3}{8}$, *h.* $3\frac{5}{8}$ —A circular piece, in alto-relievo, *diam.* $3\frac{1}{2}$, in which is represented a young female bathing, and an old woman combing her hair, the design exceedingly beautiful—The head of *Marcellus*, an oval, *h.* $3\frac{1}{2}$, *w.* $2\frac{3}{4}$ —and *Venus*, naked, standing with the apple of discord in her hand, and below the figure of *Cupid*, *h.* $4\frac{7}{8}$, *w.* $2\frac{1}{4}$ — 4 *Rogers*
- 2.12 1268 Four oblong pieces, *w.* $4\frac{7}{8}$, *h.* $2\frac{1}{2}$ —The triumph of the Christian Virtues, &c. &c. by *ANTONIO SUSINI*, the scholar of *Giov. Bologna* — 4 *Dr*

O

- 17 - * 1261 Virgin & Child. Copper plate by *Marco Antonio*
- 3.8 - * 1262 A Madonna —
- 11 - * 1263 A do —

Hunt
Woodburn
Cottley

2. 4 — 1269 Two highly finished bronzes, *h.* 4, *w.* $3\frac{1}{2}$, the one representing Charity and Plenty; the other, Ceres and Flora. They are probably by an Artist of the early part of the XVIIth Century —
5. 10 — 1270 The triumph of Bacchus, a very highly finished bronze, gilt, perhaps at the close of the XVIth Century, *w.* $3\frac{1}{2}$, *h.* $2\frac{3}{4}$ —and a circular piece, of about the same period, *diam.* 2, representing Minerva and Fortune, highly finished in steel —
3. 8 — 1271 A whimsical representation of five figures; amongst them a man wearing a fool's cap, and another playing upon the shovel and tongs, highly finished in brass, *h.* 3, *w.* $2\frac{1}{2}$ —The justice of Trajan, *w.* $2\frac{1}{4}$, *h.* $1\frac{1}{2}$, the same design as was engraved by *Io. Maria Brixianus*—An unknown subject, in which are introduced, a man fishing, and two others taking off their clothes to bathe, $1\frac{1}{2}$ square—and another, representing Curtius leaping into the gulf, *h.* $2\frac{3}{8}$, *w.* $2\frac{3}{8}$, the same design which was engraved by *Lucas Cranach* —
- 3 — 1272 Ten small bronzes, various —
- 3 — 1273 A battle of three Cavaliers, very highly finished with chiselled work, a circle, *diam.* $5\frac{1}{2}$, XVIth Century—and the fall of Phaeton, a circle, *diam.* $3\frac{1}{2}$, perhaps by *Cellini* —
5. 15. 6 1274 The last mentioned design, repeated, with border and different background, *diam.* $4\frac{1}{2}$, highly finished—Hercules and Antæus, same style and dimensions—and a Lion hunt, a circle, *diam.* $3\frac{1}{2}$, in the same manner —
5. 10 — 1275 Three pieces, very highly finished, measuring, *h.* $3\frac{1}{2}$, *w.* 3, probably by the hand of *CELLINI*; and apparently done to commemorate the Victories of Andrea Doria —
3. 5 — 1276 Three pieces, *h.* $2\frac{3}{4}$, *w.* $2\frac{3}{8}$, each representing one of the Labours of Hercules, and each inscribed O (opus) MODERNI —
4. 14. 6 1277 A sacrifice, *w.* $4\frac{1}{8}$, *h.* 3, in a very pure style—Hercules and Antæus, *h.* $\frac{3}{4}$, *w.* 3—Venus, with the bow and arrows of Cupid, riding on the Eagle of Jupiter, *diam.* $2\frac{5}{8}$ —a half length figure of a young man playing the guitar, *h.* $1\frac{1}{2}$, *w.* $1\frac{1}{2}$ —and Cupid and Psyche, attended by Lovers, sailing on the quiver of Cupid, *w.* $2\frac{1}{4}$, *h.* $1\frac{1}{8}$. This last probably after a design of *Giulio Romano* —
4. 5 — 1278 The Hercules and Antæus, in the last lot, repeated—the sacrifice, copied by an inferior hand—the sacrifice of a pig, a composition of many figures, *w.* $3\frac{1}{2}$, *h.* 3—the Judgment of Paris, an oval, *w.* $2\frac{5}{8}$, *h.* 2—the triumph of death, *w.* 3, *h.* $1\frac{1}{2}$ —and another piece, representing an old man sitting, and another, in a Turkish habit, standing with a book in his hands, *h.* $2\frac{1}{8}$, *w.* $2\frac{1}{4}$ —

2 *Atley*2 *Wooden*4 *Hobbs*
10 *Hunt*2 *Wooden*3 *Go*3 *Hobbs*3 *H. Royer*5 *Atley*6 *H. Royer*

- 1-17 - 1279 A Mythological Subject, representing four female figures, in an oval, gilt, *h. 2, w. 1 $\frac{1}{8}$* —a female standing, with a crescent in one hand, and in the other a horn, *h. 3, w. 2 $\frac{1}{8}$* —Hercules strangling the Lion, *w. 2 $\frac{1}{8}$, h. 2 $\frac{1}{4}$* —a Battle, same dimensions—two pieces relative to Roman History, *w. 2, h. 1 $\frac{5}{8}$* ; all of the XVIth. Century—and the profile of a female in a veil, *h. 1 $\frac{3}{4}$, w. 1 $\frac{1}{2}$* , of the XVIIth Century — *H. Rogers*
- 3-12 C 1280 A Lion hunt, oval, *w. 3, h. 2 $\frac{1}{8}$* —and two upright ovals, *h. 2 $\frac{1}{8}$, w. 1 $\frac{3}{4}$* , and *h. 1 $\frac{3}{4}$, w. 1 $\frac{1}{2}$* —all bearing the name of VALERIO VICENTINO—and five others, probably by him, but without his name — *8 C. H. L.*
- 1-19 - 1281 A Bacchanalian subject, a composition of six figures, in a circle, gilt, *diam. 2 $\frac{1}{8}$* . The design is the same as that mentioned under Lots 1151, 1152, and 1153. At bottom are the letters, IO. F. F.—Also a medallion, with repetition of the same, and on the reverse, the Judgment of Paris, bearing the same mark — *2 S. v.*
- 1-17 - 1282 A repetition of the Judgment of Paris, last mentioned—two others of similar dimensions, by the same hand, representing the fable of the Bundle of Sticks—and an unknown Mythological subject—and a repetition of the Bacchanalian piece, above described, executed in somewhat smaller dimensions, but also bearing the same mark — *4 H. v. 7*
- 1-16 - *1282 A. Mahogany Cabinet — *Meeting*

THE END.

L. 1419 —

PREPARING FOR SALE, BY MR. SOTHEY.

The Entire and Matchless Collection of PRINTS,

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SIR MARK MASTERMAN SYKES, BART.

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PART II.—A Selection of the choicest Works of RUBENS and VANDYCK, remarkable for the beauty of the Impressions.—Beautiful Proofs of the most valuable Productions of WOOLLETT, STRANGE, EARLOM, WILLE, and other celebrated Artists of the present day.—A Superb Proof of the Last Supper, by RAPHAEL MORGHEN; together with a rich display of Proofs and choice Impressions of the most eminent Works of that great Master.—Splendid Works, illustrated with numerous rare Portraits and Topography, elegantly bound in russia and morocco.

IV.—The remaining part of the valuable Collection of BRITISH PORTRAITS, from the time of Queen Anne to the end of the Reign of George III., including the superior performances after the celebrated Pictures of SIR JOSHUA REYNOLDS, Proofs and first Impressions.

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The whole collected without regard to expense, and evincing in the rarity of the Prints, and their beauty of Impression, the refined taste and judgment of their late respected possessor.

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On Monday, April 26th, and following Days,

The valuable and very distinguished Collection of the Works of
FRANCIS BARTOLOZZI, R. A.

The Property of the late

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Comprising the most extensive assemblage of that celebrated Artist's productions; abounding in beautiful Proofs and rare Variations, many of them unique, and all in the purest Condition: the whole collected with the greatest degree of taste and judgment (the result of fifty years' assiduity and experience), at a very considerable expense, by the late Proprietor; and presumed to be the choicest Collection that ever has been at one time submitted to public inspection.

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The principal Part of the LAW LIBRARY of the late
THOMAS BARROW, Esq.
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A very choice Collection of Persian Manuscripts, relating chiefly to the History, Statistics, and Revenue of India, in excellent condition.

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